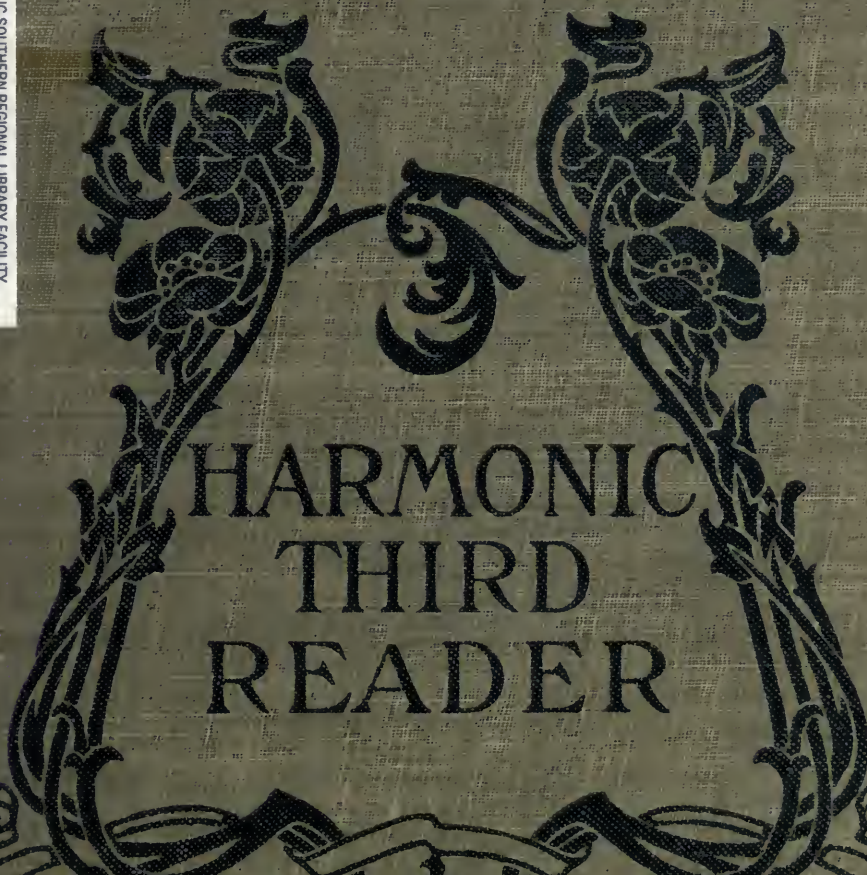


NATURAL MUSIC COURSE

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Natural Music Course

HARMONIC THIRD READER

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE PRINCE SCHOOL, BOSTON

AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

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PREFACE.

WHAT the ultimate aim and scope of music study in elementary schools will become, is by no means fully agreed upon, but the action recently taken by Harvard College, by which music is made an accredited study, ranking with language and mathematics in entrance examination, gives new life and purpose to elementary work.

It is evident that, to the traditional singing for entertainment and for the cultivation of æsthetic and ethical sentiment, must be added an ear, eye, and voice training by means of which music as an art is revealed to the pupil, and that this work must be so done as to leave in the pupil's mind elements of knowledge and power which can be used in more advanced study.

This course aims

1. To arouse and cultivate the æsthetic nature of the child.
2. To give skill in æsthetic production.
3. To establish the power to express individual thought and feeling in musical language.

The course never loses sight of these great aims. From the first lesson to the end of the course, the child is kept in an atmosphere of pure music; from the beginning to the end, he is trained to enjoy pure music; from the first day to the last, he uses pure music as a means of self-expression. Not only does this make music the greatest humanizing influence in the course, but it cultivates taste, discrimination, and sentiments which endure; so that through his musical education in school, the child gains a lifelong resource, a perpetual moral safeguard.

In the Third Harmonic Reader of the Natural Course, the following salient features should be noted:

1. The book reviews previous steps and presents new combinations.

2. It gives copious and specific suggestions in regard to the way of presenting every new point.

3. It offers ample and varied material for practice and drill.

4. It furnishes helpful and simply expressed suggestions on the elements of musical theory involved, in numerous closely condensed footnotes.

5. It contains graded dictation exercises, which serve both as a test of previous accomplishment and as a source of power in composition.

6. It presents one-voice exercises for the cultivation of individual power and part exercises for training in harmonic perception and independence in reading.

7. There is a rich supply of song material in various forms and grades, illustrating the simplest as well as the more advanced tonal and rhythmic elements.

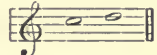
8. Carefully selected vocal drills for voice cultivation form a part of every lesson.

9. In common with the other Harmonic readers of the Natural Course, this volume contains a collection of meritorious patriotic and devotional songs, suitable for general assemblies and special occasions, and a few well selected folk songs which are familiar in American life.

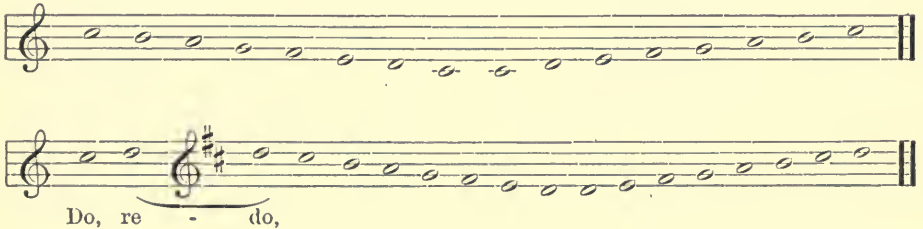
DIRECTIONS.

Every lesson should open with a vocal drill, with the children standing. The vocal drill should secure (1) purity and beauty of tone and correct breathing, (2) perfect flexibility of the vocal organs and clear and rapid enunciation.

The scale should be constantly used as a vocal drill. Sing with free, pure tone, down and up from different pitches.

NOTE. Having sung the scale from C down and up, the teacher says, "Sing up one." The pupils sing  and holding the second tone change the syllable, calling it Do. From this tone as a starting point they then sing the scale down, and on returning to upper Do they again sing up one, and repeat the exercise.

Written, the exercise begins as follows:—



Do, re - do,

NOTE. Holding the tone and changing the syllable is an ear training device, not a means of securing a "new Do" merely, hence the chromatic pitch pipe should be used to test the new tone rather than to give it at the start.

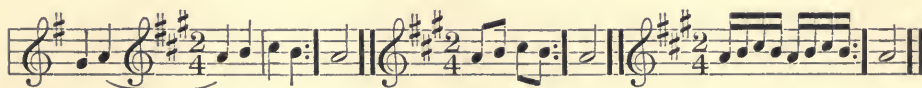
Enunciation.—Sing with the syllables Do, Ti, La, Sol, Fa, Mi, Re, Do, with lä, loo, bä, boo, ä, and oo.

Pronounce each syllable clearly with perfect articulation. Exercise the tongue and lips freely. Increase the rapidity of the enunciation until the vocal organs become entirely flexible.

Examples of vocal drill for flexibility.



Then from a higher pitch as below, and so on until the voice limit is reached.



The various drills presented in the body of the book are intended to be treated in this manner.

These vocal drills are useful as a means of reviewing rhythm—the first requiring one tone to a beat, the second two tones, and the third four tones, as above.

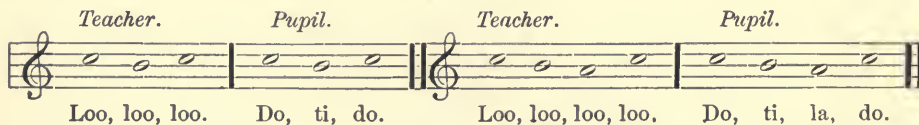
Marking the Meter.—The accent should be strongly marked in these drills, and when they are used to enforce the rhythmic teaching the pupil should indicate the beat in some unobjectionable manner so that the teacher may be sure that the idea is grasped.

Dictation Exercise.

A brief dictation exercise should follow the vocal drill. By this means perception of tone relation, as developed in melody, is carried forward.

The exercise should include (1) the scale, major and minor; (2) intervals, diatonic and chromatic; (3) meters and rhythms.

Illustration.—The teacher may sing with loo, and the pupils should respond with the syllables as shown below:—



Written Dictation.—The oral work should be followed by a few written examples. For this purpose a staff may be drawn on the board, the first note placed in position, and then the exercise sung by the teacher should be written by the pupils. Measures, meter signatures, note values, and the use of rests may be taught in this way.

Illustration.—The teacher may say, “Write in the key of F the melody which I shall now sing.” She may then sing this:—



To write this little exercise correctly, the key signature, the meter signature, the note values, and the pitch relations must be clearly in mind. No more complete test of musical knowledge and ability at this point can be given, and when the ease with which it may be examined is considered, it recommends itself strongly to all who are now inclined to call for definitions and long and laborious tests.

Individual Singing.—Written dictation will show the necessity for individual singing, and for a constant regard for the progress of those whose musical development has been retarded, either by neglect or by physical defect. In every class will be found those, too, who have come into the school from localities in which music is not taught at all. These pupils must receive individual instruction or fail altogether. The written dictation leads directly to the discovery of these pupils, and reveals to the teacher the course to be pursued.

In conducting the individual singing, allow each pupil to select from a given page the exercise which he thinks he can sing. As soon as he has sung, place the number of the exercise against his name on a list prepared for the purpose. Require each pupil to sing a certain number of exercises alone each month, and use the record as a means of individual ranking in the subject. As confidence increases, assign exercises to be sung and so make the tests more definite.

Scale Successions.— In assisting backward or neglected pupils, make sure first that they are familiar with the scale successions ; that is, that they instantly recognize the tone above and below any given tone. Thus:— What is below Do? What is above? If this (pointing to a note on the staff) represents Mi, what is this (pointing to one above or below)?

The response to these questions should be instant and accurate. The exercise should be individual and should be used as a *means* to an end, not an end.

The Syllables.— The syllables suggested in these directions are often used too long and too devotedly for the best results. From the very beginning the syllables should be used to establish scale relations, which should then be expressed without syllables. Many strive to avoid the evils arising from the too constant use of syllables by abandoning them, but we find the opposite course more efficient. That is:— use the syllables so skilfully that their use becomes unnecessary. By this we mean that the syllables should be used to reveal the relation of little tone groups, and that if the syllables are so entirely at command as to suggest the relation instantly it will not be necessary to *sing* the syllables, but the tones may be given at once with a neutral syllable or with words.

Words and Music.— There will always be some difficulty connected with the rendering of words and music at sight, because no one can do two things at once so well as he could do either alone, but practice will enable pupils to gain a very creditable degree of power in this direction. Hence, words and music at sight should form a part of the regular work.

Part Singing.— When beginning part singing dwell upon each exercise until the harmony is pure. Sing lightly, and with rather a lively tempo, so avoiding the rough and heavy work which is apt to result when children are struggling to hold a part against other voices. Return to the simplest chord exercises before taking up advanced part work, and be sure that each child sings the tone assigned to him. Sing the part exercises with a neutral syllable as soon as possible, and use the Do, Re, Mi when necessary only.

PART I.

Study of the Scale.

The scale may appear in as many different positions on the staff as there are staff degrees. The major scale is shown below in four different positions.

NOTE. This exercise should be used for an opening vocal drill. Sing with various vowel sounds.

Chart Ser. F, page 1, Ex. 1, 2, and 3.

Major Scale from C.



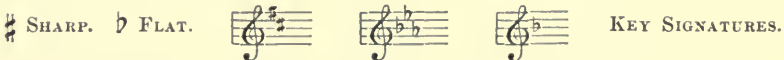
Major Scale from D.



Major Scale from E♭.



Major Scale from F.



The key signature shows the position of the first or key tone of the scale. The sharp farthest to the right is always on 7 or Ti. The flat farthest to the right is always on 4 or Fa. The illustration above shows how to find the key tone in these exercises by means of a C pitch pipe.

Review Exercises for Individual Reading.

Vocal Drill.

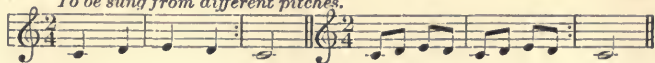
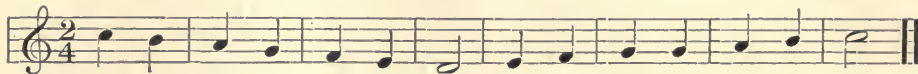
To be sung from different pitches.

Chart Ser. F, page 1, Ex. 1, 2, 3, and 4.

Ex. 1.



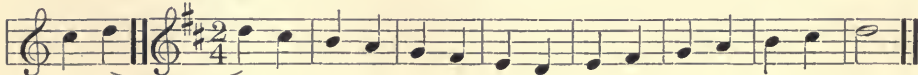
Ex. 2.



Ex. 3.

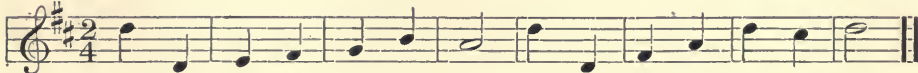


Ex. 4.

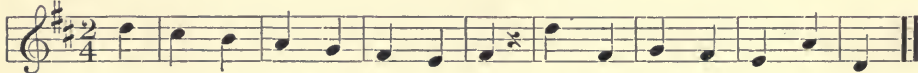


Do, re - - do,

Ex. 5.



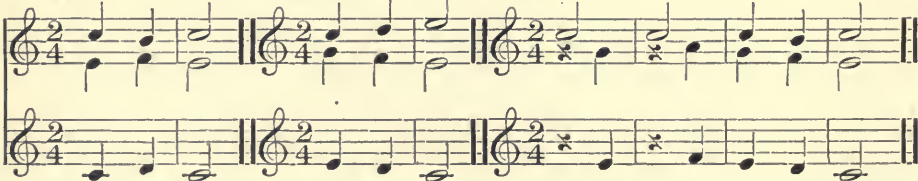
Ex. 6.



Ex. 7.

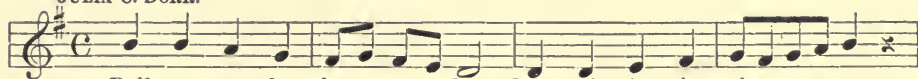
Ex. 8.

Ex. 9.

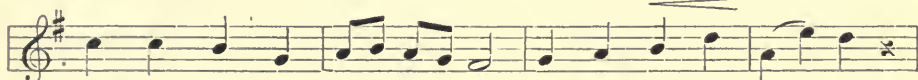


A SUMMER SONG.

JULIA C. DORR.



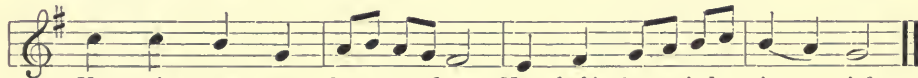
1. Roll - y - po - ly hon - ey - bee, Hum - ning in the clo - ver,
2. Jaun - ty rob - in red - breast, Sing - ing loud and cheer - ly,
3. Lit - tle yel - low but - ter - cup, By the way - side smil - ing,
4. Ros - es in the gar - den beds, Lil - ies cool and saint - ly,



With the green leaves un - der you, And the blue sky o - ver,
 From the pink - white ap - ple tree, In the morn - ing ear - ly,
 Lift - ing up your hap - py face, With such sweets be - guil - ing,
 Dar - ling blue - eyed vi - o - lets, Pan - sies hood - ed quaint - ly,



Why are you so bus - y, pray, Nev - er still a min - ute,
 Tell me, is your mer - ry song Just for your own pleas - ure,
 Why are you so gay - ly clad, Cloth of gold your rai - ment?
 Sweet peas that like but - ter - flies Dance the bright skies un - der,



Hov - ring now a - bove a flower, Now half bur - ied in it?
 Poured from such a ti - ny throat, With - out stint or meas - ure?
 Do the sun - shine and the dew Look to you for pay - ment?
 Bloom ye for your own de - light, Or for ours, I won - der?

Ex. 10. Chart Ser. F, page 6, Ex. 5.



○ WHOLE NOTE. ½ HALF NOTE. ¼ QUARTER NOTE. ⅛ EIGHTH NOTE.
 ⅙ SIXTEENTH NOTE. — WHOLE REST. — HALF REST. × QUARTER REST. ⅛ EIGHTH REST.
 ⅙ SIXTEENTH REST. A dot placed after a note increases its value one half, thus:
 . equals ½ or ¼; . equals ¾ or ⅝; . equals ⅞ or ⅚

Ex. 11.

Example 11, first system: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest. The bass line consists of quarter notes G3, A3, B3, C4, B3, A3, and a quarter rest.

Ex. 12.

Example 12, first system: Treble clef, key signature of one sharp (F#), common time signature. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, 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A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296

THE BELL-MAN.

Chart Ser. F, page 3.

ROBERT HERRICK.



From noise of scarefires rest ye free, From murders, Ben - e - di - ci - te; From



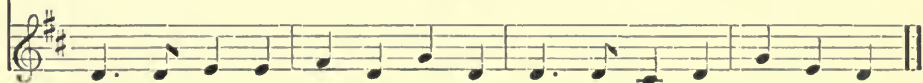
all mis-chan-ces that may fright Your pleas-ing slum-bers in the night,



Mer-cy se-cure ye all, and keep The gob - lin from ye while ye sleep. Past



one o'clock and al-most two, My mas-ters all, "Good day to you."



Chromatic Study (Sharp Four from Above).

Ex. 18. Ex. 19.

Do, sol - do, ti, do. Sol, fi, sol.

Ex. 20.

Ex. 21.

Ex. 22. Chart Ser. F, page 3.

Do, mi - do,

Ex. 23.

Ex. 24.

Chart Ser. F, page 8, Ex. 2.

Ex. 25. Ex. 26. Ex. 27.

The word chromatic is derived from the Greek word *chroma*, meaning color. Chromatic tones are so called because they were at one time indicated by notes of a different color from the others. Notes representing chromatic tones are called accidentals; they are now indicated by Sharps (#), Flats (b), Naturals (♮), Double Sharps (x), or Double Flats (bb). Ex. 18 serves as a key to the chromatic in Ex. 19; the two are alike in effect.

NIGHT.

ELIZABETH LINDNER.

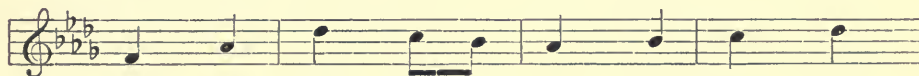
ROBERT FRANZ.

Slowly and softly.

1. Stay with me, O time of shadow,
 2. Eyes so dark, on me re-posing,



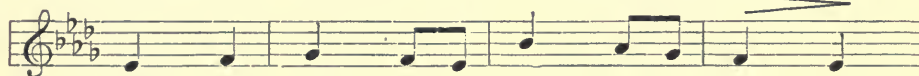
O'er me cast thy magic spell!
 Let me feel now all thy might;



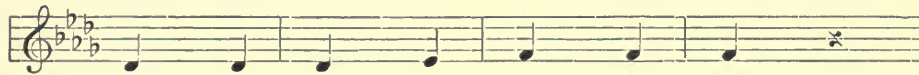
Dream - y, sweet, and tranquil night - time,
 Ev - er grave and ev - er ten - der,



Thou the cares of day dispel.
 O - ver - whelm - ing, won - drous night!



'Neath thy charm I love to linger,
 Take with thy mys - te - rious dark - ness



And I sigh when it is o'er.
 From my sight this world a - way,



Would thy hours so calm and peace - ful
 That a - lone thou may'st for - ev - er

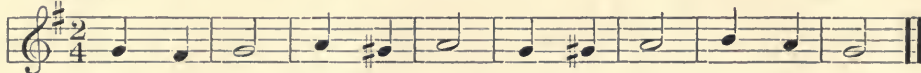


Filled my heart for ev - er - more.
 O'er my life . . . ex - tend thy sway.

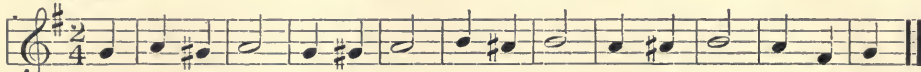
Chromatic Study (Progression by Minor Seconds Upward).

Chart Ser. F, page 12, Ex. 1 and 2.

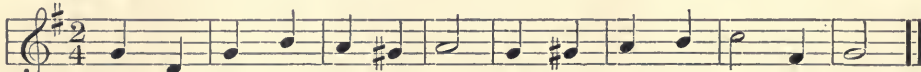
Ex. 28.



Ex. 29.



Ex. 30.



Ex. 31.



Ex. 32.



Ex. 33.



The meter signatures in common use are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{4}{4}$ (C, sometimes used instead of $\frac{4}{4}$), $\frac{6}{8}$; $\frac{4}{2}$, $\frac{9}{8}$, and $\frac{12}{8}$ are also often used. In every case the figures show the note value in each full measure; e. g., $\frac{2}{2}$ means that each full measure must contain the value of two half notes; $\frac{2}{4}$ means that each full measure must contain the value of two quarter notes. The upper figure shows also the number of beats or pulses to a measure; e. g., in $\frac{3}{4}$ meter each measure has three beats.

MIGHTY GOD.

Chart Ser. F, page 14, Ex. 1.

{ Might - y God, we wor - ship Thee;
 All the earth doth bow - ship the knee

Lord, we praise Thy pow'r tre - men - dous; }
 And admire Thy works stu - pen - dous. }

As Thou wert . . . in days of yore,

Shalt Thou be . . . for - ev - - er more.

| : | REPEAT MARKS. The matter between such marks is to be sung again. In the absence of the first mark, repeat from the beginning.

Har. Third Reader.

THE MILLER OF THE DEE.

(Minor.)

Chart Ser. F, page 15, Ex. 1 (first line).

CHARLES KINGSLEY.

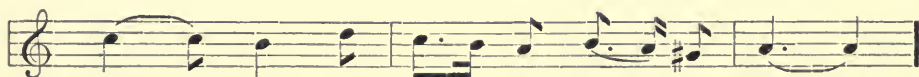
OLD ENGLISH AIR.

Quickly.

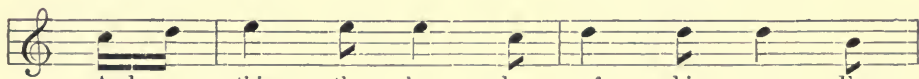
1. There was . . a jol - ly mil - ler once Lived
 2. I live by my mill, she is to me Like



on the riv - er Dee; He worked and sang from
 par - ent, child, and wife; I would not change my



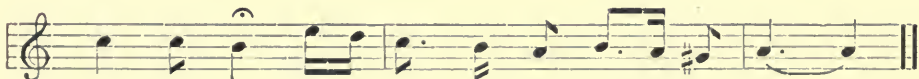
morn till night, No lark more blithe than he. . .
 sta - - tion For a - ny oth - er in life. . .



And this the bur - den of his song For -
 No law - yer, cur - geon, or doc - tor E'er

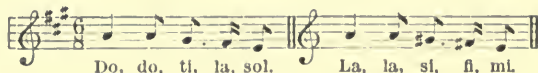


ev - er used to be: . . I care for no - bod - y,
 had a groat from me; And I care for no - bod - y,



no, not I, If no - bod - y cares for me. . .

* Key to above chromatics:



Do, do, ti, la, sol. La, la, si, fi, mi.

◡ HOLD; this increases the value of a note at least one beat.

Ex. 42.

Ex. 43.

Ex. 44.

Ⓢ METER MARK ; this indicates that two beats are to be given to each measure. Observe the difference between C ($\frac{4}{4}$) and Ⓢ ($\frac{2}{2}$).

ACCENT. The first beat of every measure should be accented, and in $\frac{4}{4}$ and $\frac{6}{8}$ meters a secondary accent, weaker than the first, falls on the third and fourth beats respectively. The effect of the secondary accent in $\frac{4}{4}$ meter is illustrated by the word com' pro mis' ing.

Ex. 45.

Ex. 45. Musical notation for two staves in 2/4 time, key signature of two sharps (F# and C#). The upper staff contains a melody of eighth and quarter notes, and the lower staff contains a harmonic accompaniment of eighth and quarter notes.

Ex. 46.

Ex. 46. Musical notation for two staves in common time (C), key signature of two sharps (F# and C#). The upper staff contains a melody of quarter and eighth notes, and the lower staff contains a harmonic accompaniment of quarter and eighth notes.

Ex. 47.

Ex. 47. Musical notation for two staves in 2/4 time, key signature of two sharps (F# and C#). The upper staff contains a melody of quarter and eighth notes, and the lower staff contains a harmonic accompaniment of quarter and eighth notes.

Ex. 48.

Ex. 48. Musical notation for two staves in 3/4 time, key signature of one flat (Bb). The upper staff contains a melody of quarter and eighth notes, and the lower staff contains a harmonic accompaniment of quarter and eighth notes.

FAITH REJOICES.

H. F. MÜLLER.

When earth - ly pro - tec - tion be thwart - ed, And earth - ly de -

The first system of musical notation for the song 'FAITH REJOICES.' It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a piano (*p*) dynamic marking and a hairpin wedge indicating a gradual increase in volume. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics 'When earth - ly pro - tec - tion be thwart - ed, And earth - ly de -' are written below the top staff.

lights have de - part - ed; When death and de - cay blend their

The second system of musical notation, continuing from the first. It features two staves with the same key signature and time signature. The top staff includes a hairpin wedge and a fermata over the final note of the phrase. The lyrics 'lights have de - part - ed; When death and de - cay blend their' are written below the top staff.

voi - ces, Still high o - ver all Faith re - joi -

The third system of musical notation. The top staff begins with a *cres.* (crescendo) marking and a hairpin wedge. It includes a fermata over the final note of the phrase. The lyrics 'voi - ces, Still high o - ver all Faith re - joi -' are written below the top staff.

ces, Still high o - ver all Faith re - joi - ces.

The fourth and final system of musical notation. It features two staves with the same key signature and time signature. The top staff includes a hairpin wedge and a fermata over the final note. The lyrics 'ces, Still high o - ver all Faith re - joi - ces.' are written below the top staff.

p, piano, soft; *mf*, mezzo forte, moderately strong; *cres.*, *crescendo*, increase the tone power. These and many other abbreviations and words used in music are from the Italian language. \blacktriangleleft increase the tone power; \blacktriangleright decrease the tone power.

Ex. 57.

Exercise 57 is written in C major and common time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest, then G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second staff contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest, then D4, E4, F4, G4, A4, B4, C5, followed by a whole rest, then B4, A4, G4, F4, E4, D4, C4.

Ex. 58.

Exercise 58 is written in D major and common time. The first staff contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a whole rest, then C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, followed by a whole rest, then E4, F#4, G4, A4, B4, C5, followed by a whole rest, then B4, A4, G4, F#4, E4, D4, C4.

Ex. 59.

Exercise 59 is written in B-flat major and 4/4 time. The first staff contains a melody of quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, followed by a whole rest, then Ab4, G4, F4, Eb4, D4, C4, Bb3. The second staff contains a bass line of quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, followed by a whole rest, then Ab4, G4, F4, Eb4, D4, C4, Bb3. The third staff contains a melody of quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, followed by a whole rest, then Bb4, Ab4, G4, F4, Eb4, D4, C4. The fourth staff contains a bass line of quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, followed by a whole rest, then Bb4, Ab4, G4, F4, Eb4, D4, C4.

Ex. 60.

Ex. 61.

Ex. 62.

Ex. 63.

Ex. 64. Chart Ser. F, page 15 (second line).

* Key to chromatic tone:

PRAYER.

Chart Ser. F, page 15, Ex. 2 (first line).

F. SILCHER (1789-1860).

1. To a - dore Thee, Teach me, Lord, I
 2. Free from er - ror, Make my soul with -
 3. Great Cre - a - tor! I am formed like
 4. All things earth - ly Bid from me de -
 5. I have found Thee, Lord, Thy light I

pray! Let me walk be - fore Thee
 in; Let me feel no ter - ror
 Thee! Make my joy the great - er,
 part, Let Thy ho - ly spir - it
 see; All is fad - ing round me,

Hum - bly ev - 'ry day, Hum - bly ev - 'ry day.
 Though be - set by sin, Though be - set by sin.
 Let me ho - ly be, Let me ho - ly be.
 Dwell with - in my heart, Dwell with - in my heart.
 Still art Thou with me, Still art Thou with me.

Rhythmic Study (Dotted Note).

Vocal Drill.

To be sung from different pitches.

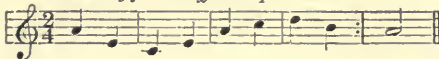
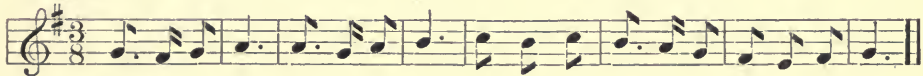


Chart Ser. F, page 7, Ex. 1 and 2.

Ex. 65.



Ex. 66.



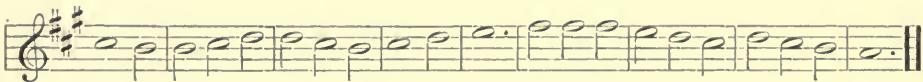
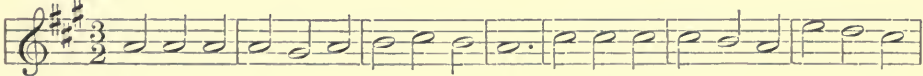
Ex. 67.



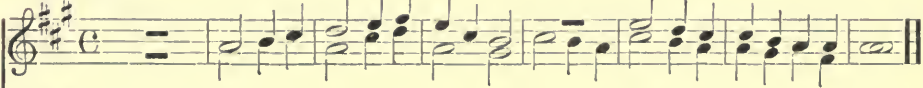
Ex. 68.



Ex. 69.



Ex. 70.



GIVE ME A LOOK.

BEN JONSON.
Con anima.

(Canon in two parts.)

J. SNEDDON.

Give me a look, give me a face, That makes sim - plic - i -
 ty a grace; Robes loosely flow - ing, hair so free, Such sweet neglect more
 tak - eth me Than all the sub - tle - ties of art; These
 charm mine eyes but not my heart. Give me a look, give
 not my heart, but not my heart, but not my heart,
 charm mine eyes,
 These charm mine eyes, but not my heart.


* When the first voice or part reaches the asterisk, the second begins at the beginning. In going to the Coda, the first voice or part leaves out two measures, and the second, three measures, of the Canon.

Con anima, with animation; *f*, forte, strong; *ff*, fortissimo, very strong; *pp*, pianissimo, very soft; *dim.*, *diminuendo*, decrease the tone power; > accent: *D. S.*, *dal segno*, repeat from ;S .

HAYMAKING SONG.

Chart Ser. F, page 6, Ex. 8 and 9.

ALFRED SCOTT GATTY.

Quickly.


1. Boys and girls, come out to - day, We must go a -
 2. While the bright warm sun doth shine, Rake the new - mown
 3. When the bright warm sun is out, Toss the new - mown
 4. Now that it is fair - ly dry, Let us pile the
 5. Load the wag - ons with the hay, Lead them to the
 6. If you want hay sweet and fine, Make it while the




mak - ing hay, Heigh - o! Heigh - o! out a - mak - ing hay.
 hay in line, Heigh - o! Heigh - o! rake it in - to line.
 hay a - bout, Heigh - o! Heigh - o! toss it well a - bout.
 hay-cocks high, Heigh - o! Heigh - o! pile the hay-cocks high.
 stack a - way, Heigh - o! Heigh - o! to the stack a - way.
 sun doth shine, Heigh - o! Heigh - o! while the sun doth shine.



Ex. 71.




Ex. 72.




Chart Ser. F, page 6, Ex. 2 and 5.

Ex. 73.

Ex. 73. Musical notation for Exercise 73, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Ex. 74.

Ex. 74. Musical notation for Exercise 74, consisting of four systems of two staves each in 2/2 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) across the systems. The upper staves contain chords and melodic fragments, while the lower staves provide a rhythmic accompaniment with quarter and eighth notes.

Many exercises begin in one key and pass into another. The change is brought about by introducing the notes of another key, shown usually by accidentals.

LIFE.

Chart Ser. F, page 5, Ex. 2.

1. O pre-cious gift! O might mys-terious Which stirs within the throbbing breast!
 2. Then let us all with glad sub-mis-sion Still wait on Him in whom we live;

With ear-nest tho't and pur-pose se-rious The soul must view the boon possessed.
 To life on earth its full fru-i-tion In life im-mor-tal He will give.

WHEN LARKS ASCEND.

1. When war-bling larks as-cend on high With joy-ous
 2. When shoals of fish in si-lence swim, To us all
 3. And when we on-ly lift a thought Of praise or
 4. The depths of ev-'ry hu-man heart To Him are

lays, The Lord who rules in earth and sky Ac-cepts their praise.
 dumb, To ears di-vine the voice-less hymn Will peal-ing come.
 love, By it our full de-sires are brought To God a-bove.
 known; And we our long-ings can im-part To Him a-lone.

Dictation Exercises.

(1) Dictations may be either oral or written, that is, the pupils may either sing the tones which they hear, giving the name of each, or they may express the tones in notes on the staff. See pages 6, 7.

(2) Oral dictation may be given at the opening of every lesson, while written dictation may be given less frequently as a general test.

(3) The written dictations will impress the theoretic part of the course, and require the pupil to be familiar with the clef, key signatures, meter signatures, notes, rests, and bars, and will cause him to examine critically all of the different signs used in music.

(4) In every class there are some whose perception of tone relation develops very slowly, hence it is well to begin each lesson with very simple exercises and repeat type exercises over and over. A majority of the class may regard the tests as very simple, but the exercises will nevertheless be good for all. Thus — Do, Ti, Do, and Do, Re, Do, remain a mystery for a long time to pupils whose ears are dull or imperfect. They can not tell whether the progression is up or down, and it is by persistent and repeated effort only that the ear is at last made to detect the difference.

(5) The scale is always readily recognized and the progression down is easily distinguished from the upward progression. The arpeggio Do, Mi, Sol, Do in either direction is equally easy. It may be well therefore to begin with these combinations if the class lacks experience in this work.

(6) For impressing note values and the different varieties of notation the same exercises may be written in different ways. Thus an exercise in $\frac{2}{4}$ meter may be rewritten in $\frac{2}{2}$, or a part of the class may write the exercise in $\frac{2}{2}$ and the others in $\frac{2}{4}$ and the notations be compared.

(7) The exercises in rhythmic dictation will be found most difficult to master. They require the most exact rendering by the teacher and perfect attention on the part of the pupil. Simple exercises should be repeated again and again, and the more advanced exercises should be reserved till the simple forms are entirely familiar.

(8) Occasional practice should be given in writing complete melodies from memory. The Familiar Songs (pages 135–140) are good material for this work.

Dictation.

NOTE. These simple dictations should be repeated many times and used in connection with the more advanced ones.

Major.

1 2 3 4

5 6 7 8 9

Minor.

10 11 12 13

14 15 16 17

Chromatic.

18 19 20 21

22 23 24

Rhythmic. Write also in $\frac{2}{2}$.

25 26 27 28

Write also in $\frac{3}{2}$ and $\frac{3}{8}$.

29 30 31

Rhythmic Study with Chromatics.

Vocal Drill.

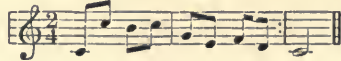
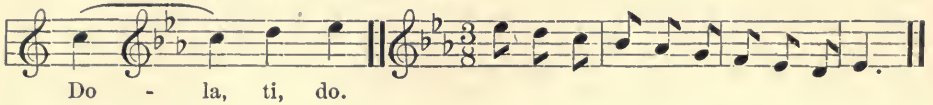


Chart Ser. F, page 6, Ex. 5.

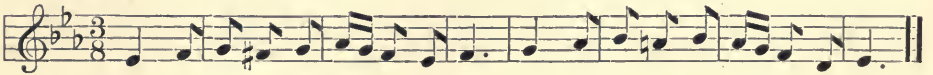
Ex. 75.



Ex. 76.



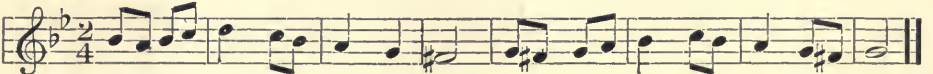
Ex. 77.



Ex. 78.



Ex. 79.

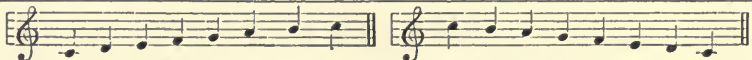


Ex. 80.



Ex. 81.

Ex. 82.



SCALE ASCENDING.

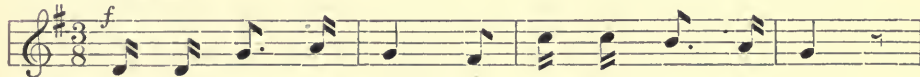
SCALE DESCENDING.

TO THE EVENING STAR.

(Study in Rhythm.)

Chart Ser. F, page 7, Ex. 2 and 3.

CARL REINECKE (1827-).

Andantino.

In the sky at night - fall, Rise, thou love - ly star!



'Midst the star - ry splen - dor Gleam on us from far!



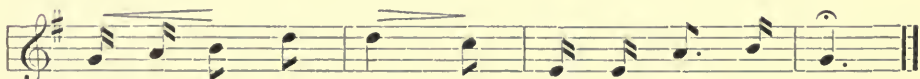
When they rise in the heav - ens, Or when they de - cline,



None of all thy breth - ren Wears a robe like thine.



In the sky at night - fall, Rise, thou love - ly star!



'Midst the star - ry splen - dor Gleam on us from far!

Andantino, somewhat slowly and moderately.

Vocal Drill.

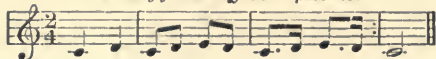
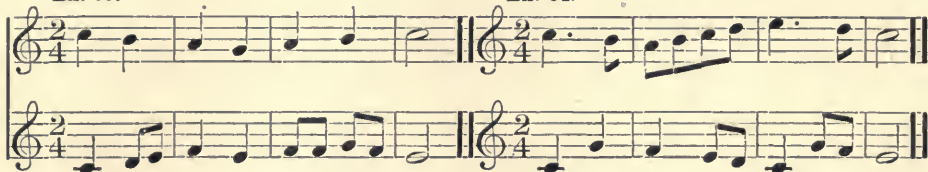
To be sung from different pitches.

Chart Ser. F, page 5, Ex. 2.

Ex. 83.



Ex. 84.



Ex. 85.



Ex. 86.

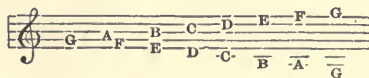


Ex. 87.



The lines and the spaces of the staff are called staff degrees.

The staff degrees are lettered, thus :

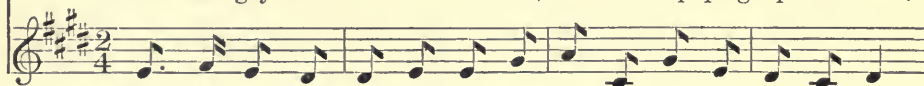


IN THE GAY MONTH OF OCTOBER.

ALFRED SCOTT GATTY.



1. In the gay month of Oc - to - ber, Mer - ry chil - dren up and down,
 2. In the gay month of Oc - to - ber, Rob - in hop - ping up and down,



Red cheeks shin - ing 'mid the dead leaves, Such a glow of red and brown!
 Red breast shin - ing 'mid the dead leaves, Such a glow of red and brown!



THE FATHERLAND.

A. METHFESSEL.



1. To thee, our dear and na - tive land, With hearts and voi - ces blend - ing, We
 2. The land of frankness, faith, and fame, Of vir - tue, grace, and beau - ty, Whose
 3. Here fraud is fet - tered, home se - cure, And peace a safe pos - ses - sion; Here



sing, a loy - al pa - triot band, In strains of love un - end - ing.
 chil - dren bear the fore - most name For cour - age, truth, and du - ty.
 jus - tice ev - er shall en - dure, And o - ver - come op - pres - sion.



rall., rallentando, gradually slower and softer.

Minor Study.

An examination of the close of many pieces of music reveals the fact that in the major mode most of them close on Do, the key tone, and that in the minor mode the close is on La — the key tone of that mode:

It will be seen also that the approach to this closing tone is in many cases step-wise, that is, with no skip occurring just before the close; and that in the major the last two tones are either Ti, Do, or Re, Do, and that in the minor the close is either Ti, La, or Si ($\sharp 5$), La.

Many times the three closing tones in the major are Re, Ti, Do, or Ti, Re, Do — and in the minor Ti, Si ($\sharp 5$), La, or Si ($\sharp 5$), Ti, La. The singer must expect some one of these forms at the close, and must be prepared for it. In the case of the minor, the Si or $\sharp 5$ is a very necessary tone, because the ear demands it, and without the sharp, the close would be unsatisfactory; hence this tone must not be regarded as a chromatic tone, but as a tone belonging to the minor scale.

Examples.

Major.

Minor.

Minor Study (Sharp Five from Different Tones).

Vocal Drill.

To be sung from different pitches.

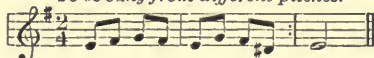
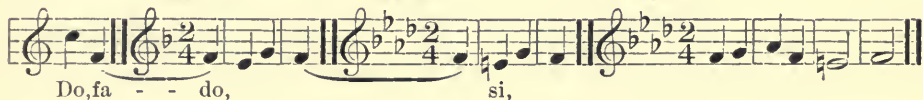


Chart Ser. F, page 4, Ex. 3.

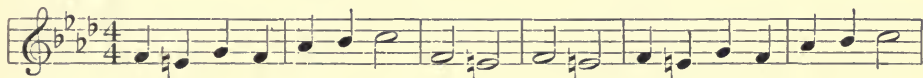
Ex. 88.

Ex. 89.

Ex. 90.



Ex. 91.



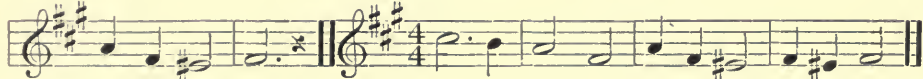
Ex. 92.



Ex. 93.




Ex. 94.



Ex. 95.

Ex. 96.



The clef is used to show how the staff degrees are lettered. The G clef () , which is a modified Gothic G, shows the position of the letter G. From this the letters of the other staff degrees are easily found.

SUMMER EVENING.

Chart Ser. 5, page 6, Ex. 8 and 9.

A. J. FOXWELL.

H. HOFFMAN (1842-).



1. Sun - ny rays have been pour - ing Floods of heat on the
 2. Cross the rich - ly dressed mead-ow, Clad in gar - ment of
 3. Sweet the scent of the clo - ver, Waft - ed far on the



soil; . . . Now the eve is re - stor - ing
 green; . . . Seek the flick - er - ing shad - ow
 air; . . . Soft the cry of the plov - er,



Rest to chil - dren of toil. . .
 'Neath the wood's leaf - y screen. . .
 Proof to young of its care. . .



While the
 There the
 What a

The first note of the scale is called the key note. The name of the staff degree on which the key note occurs is also the name of the key.

mf

While the sky still is burn - ing
 There the breeze shall re - new us,
 What a soul - fill - ing treas - ure

sky
 breeze
 soul

Where the
 Breath - ing
 Here in

f

Where the west is a - glow,
 Breath - ing life as it blows;
 Here in na - ture is found!

Wear - y foot - steps are
 There the cool wa - ters
 Ev - 'ry sight is a

west
 life
 na

Wear - y foot - steps are
 There the cool wa - ters
 Ev - 'ry sight is a

Where the
 Sing - ing
 Thrill - ing

rills
 "Here
 joy

p

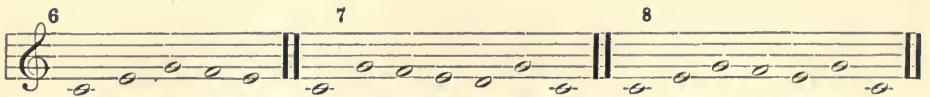
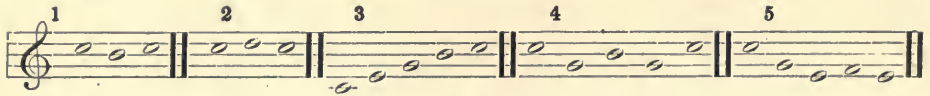
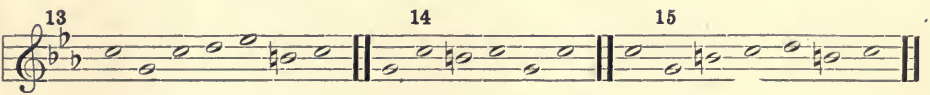
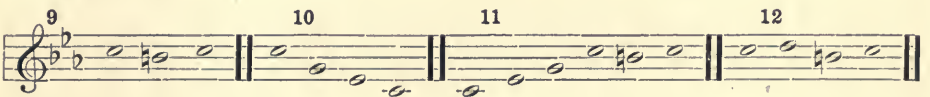
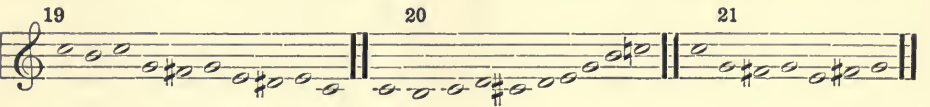
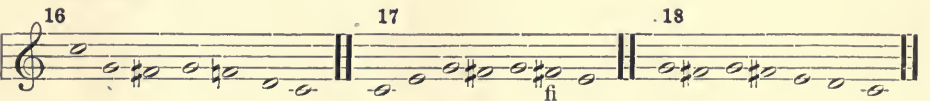
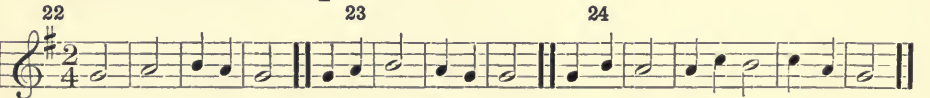
turn - ing,
 woo us,
 pleas - ure;

Where the rills gen - tly flow . .
 Sing - ing, "Here lies re - pose."
 Thrill - ing joy, ev - 'ry sound.

When we speak of the key of an exercise we simply mean that the tones of the exercise are to be found in the scale beginning on the key note.

The unmodified scale beginning on Do (or any other succession of tones which gives the same effect) is the major scale. The scale beginning on La is the minor scale.

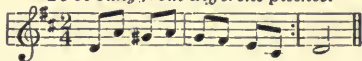
Dictation. (See page 32.)

Major.*Minor.**Chromatic.**Rhythmic. Write also in $\frac{2}{2}$.**Write also in $\frac{3}{2}$ and $\frac{3}{8}$.*

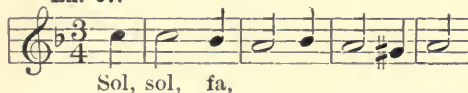
Chromatic Study (Flat Seven).

Vocal Drill.

To be sung from different pitches.



Ex. 97.



Ex. 98.

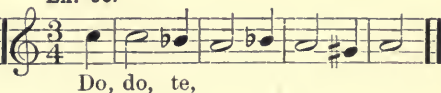
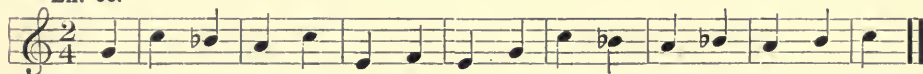


Chart Ser. F, page 10, Ex. 1 and 2.

Ex. 99.



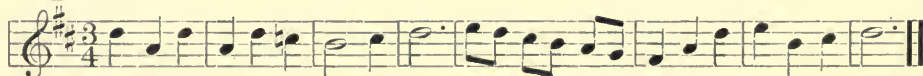
Ex. 100.



Ex. 101.



Ex. 102.



Ex. 103.

Ex. 104.

Ex. 105.



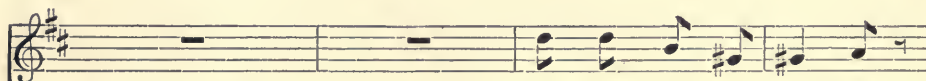
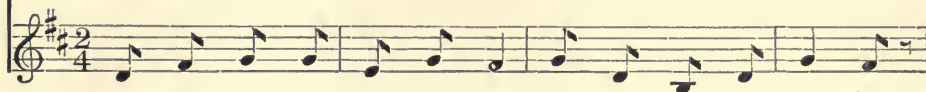
A SONG OF THE YEAR.

Chart Ser. F, page 3.

ELLIS WALTON.



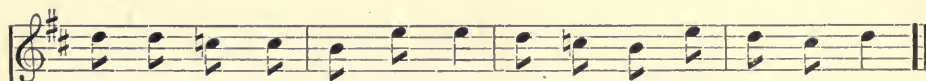
What a hap - py day it was, In the lanes and hol - lows,



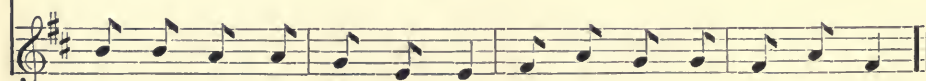
When we saw the first young buds, And the ear - ly swal - lows!



Hap - py chil - dren, bright and gay, Find new pleas - ure ev - 'ry day,



Hap - py chil - dren, bright and gay, Find new pleas - ure ev - 'ry day.



STAY, WEARY WANDERER.

Chart Ser. F, page 6, Ex. 5 and 6.

F. SCHUBERT, (1797-1828).

f >

“Stay, wea - ry wan - d'rer, here with us stay,
“Rest, wea - ry wan - d'rer, peace - ful - ly rest,

>

Leave for a - while all the toils of the way.” “My
Here with re - pose and en - joy - ment be blest.” “No

> > *ff*

home is be - fore me, and thith - er I haste, For I
rest or en - joy - ment my spir - it can know If I'm

rall. >

long once a - gain all its bless - ings to taste.”
kept from the home which the bliss must be - stow.”

So pil - grims on earth should en - coun - ter its wiles, Not

heed - ing its call, nor se - luced by its smiles, Still

press - ing thro' snares and al - lure - ments to rise From

wan - d'rings be - low to a home in the skies.

THE CHILD'S PRAYER.

Chart Ser. F, page 5.

G. CAMPBELL.

T. S. GLEADHILL.

Slowly.

Fa-ther of all, who reign's ta - bove, I kneel be - fore Thy throne, And

glad to know that God is love, And claims me for His own.

And wilt Thou, Fa - ther, wilt Thou lend An ear to what I say? Can

the great God of Heav'n at - tend When lit - tle chil - dren pray?

Dictation. (See page 32.)

Major.

1 2 3 4

5 6 7

Minor.

8 9 10

11 12 13

Chromatic.

14 15 16

17 18 19

Rhythmic. Write also in $\frac{2}{2}$.

20 21 22

Write also in $\frac{3}{2}$ and $\frac{3}{8}$.

23 24

Rhythmic Study (the Catch Note).

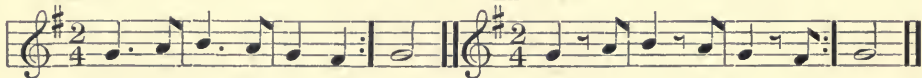
Vocal Drill.



Chart Ser. F, page 3, Ex. 1 and 2.

Ex. 113.

Ex. 114.

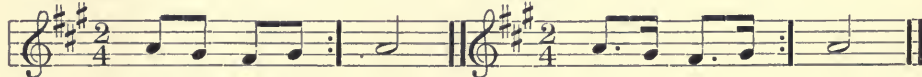


Ex. 115.



Ex. 116.

Ex. 117.



Ex. 118.

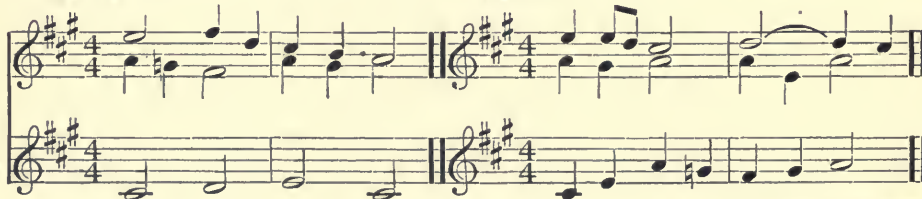


Ex. 119.



Ex. 120.

Ex. 121.



TO A BIRD, SINGING.

Chart Ser. F, page 6, Ex. 5 and 6.

F. GARTZ.

How sweet the notes of yon - der bird Now ring - ing loud and clear! To

The first system of musical notation consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody with various note values and rests, including a fermata over a half note. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment. The lyrics are written below the upper staff.

sym - pa - thy the soul is stirred, While mu - sic charms the ear. Oh,

The second system of musical notation consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody with various note values and rests, including a fermata over a half note. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment. The lyrics are written below the upper staff.

had I such a voice as thine, So rich, so full, so pure, My

The third system of musical notation consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody with various note values and rests, including a fermata over a half note. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment. The lyrics are written below the upper staff.

Mak - er's praise I would en - shrine, And ev - 'ry heart al - lure.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody with various note values and rests, including a fermata over a half note. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment. The lyrics are written below the upper staff.

If there is no key signature we know that Do is on the third space, or C, and the exercise is in the key of C major or in the key of A minor. If tones are used that are not in the scale indicated by the key signature, they are distinguished by accidentals, and are called chromatic tones.

Chromatic Study (Sharp Five from Different Tones).

Vocal Drill.

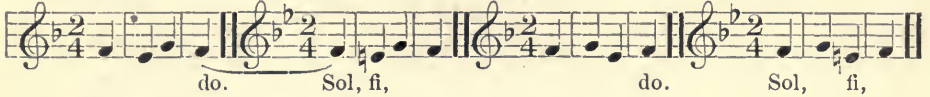


Ex. 122.

Ex. 123.

Ex. 124.

Ex. 125.



do.

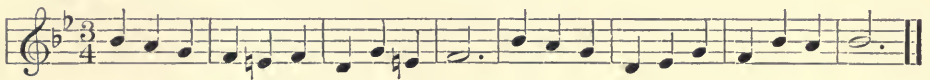
Sol, fi,

do.

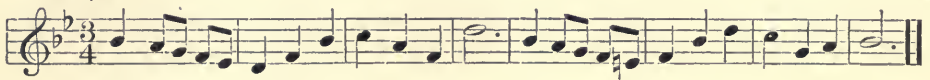
Sol, fi,

Chart Ser. F, page 4, Ex. 1, 2, and 3.

Ex. 126.



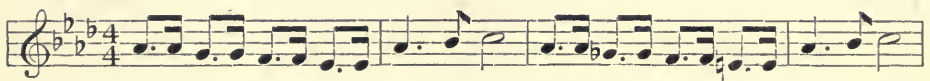
Ex. 127.



Ex. 128.



Ex. 129.



Ex. 130.



PRAYER FOR OUR NAVY.

Chart Ser. F, page 14, Ex. 2.

W. VERE MINGARD.

F. W. FARRINGTON.

*mf Moderately.**cres.*

1. Thou didst make the sun to shine, Heav'n and earth a -
 2. For we know the seas do stand In the hol - low and
 3. If Thou wilt, Thou canst, O Lord, Sue - cor lend and

*mf**cres.*

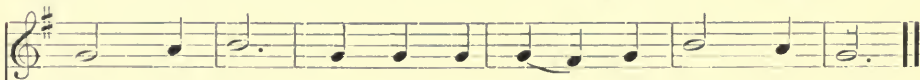
like are Thine; Thou didst form the might - y deep,
 of Thy hand; Weep - ing wives and moth - ers dear
 help af - ford; Let us not im - plore in vain,

cres.*dim.*SOLO. *Slower.*

Thou didst bid the bil - lows sleep. Lord, we cry to
 Lisp a prayer in trem - bling fear.
 Stretch Thy might - y arm a - gain.

*dim.**(Humming.)*

Thee to save Our sail - ors on the storm - y wave.



THE FUTURE.

Chart Ser. F, page 15 (first line).

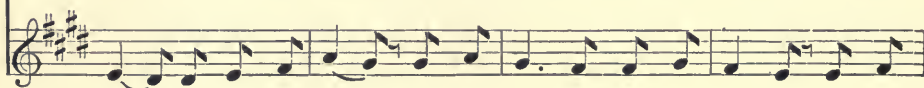
F. H. HIMMEL (1765-1814).

Moderato.

1. Who can see what lies be - fore us, — What of
 2. Fu - ture days for us are hold - ing What is



joy, or what of woe? Who can tell what fate hangs o'er us? Nay, 'tis
 best for us to gain, And each hour is on - ly mold-ing Link by



well we do not know. Who could sing a song of glad - ness If he
 link our be - ing's chain: Links of grief and links of glad - ness, Links of

*Moderato*, moderately.

knew what was to be, If he saw the sights of sad - ness That his
love and links of loss; Links of song, and links of sad - ness, Links of

eyes are sure to see. Bet - ter far to live un -
gold and links of dross. And the chain, what - e'er its

know - ing, And with - out . . a ques - tion bow; Else the
length be, Reach - es to . . the hid - den shore; And what -

rall.
fu - ture would be throw - ing All its shad - ows on us now.
e'er may now its strength be, Will not break for - ev - er - more.

GAY-ROBED SPRING.

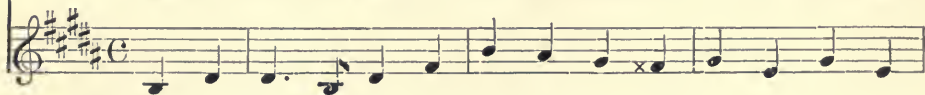
Chart Ser. F, page 12.

JOHN GUARD.

FELIX MENDELSSOHN (1809-1847).



Gay-robed spring, a - gain re - turn - ing, Roams o'er ev - 'ry hill and



vale, Gay-robed spring, a - gain re - turn - ing, Roams o'er ev - 'ry hill and



vale. Her - ald birds, her reign pro - claiming, Her - ald birds, her reign pro -



pro -



claim - ing, Chant a - loud their joy - ful tale,



claim - ing,

Chant a - loud their joy - ful

Har. Third Reader.

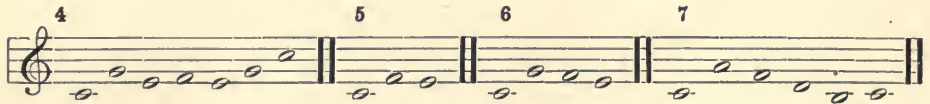
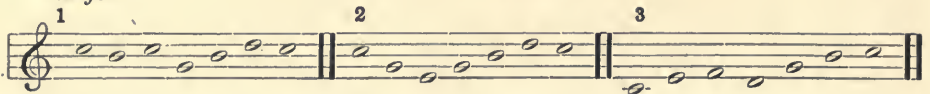
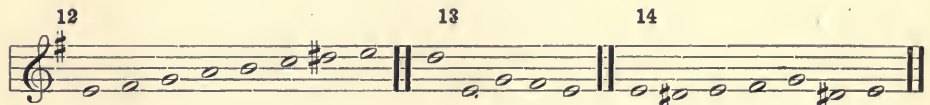
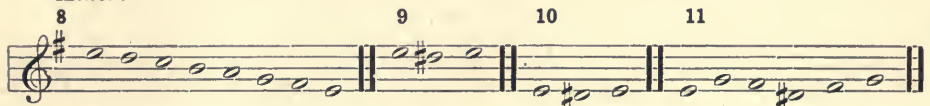
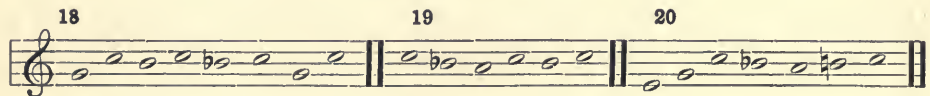
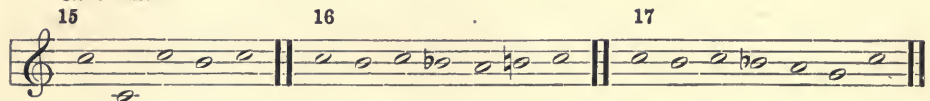
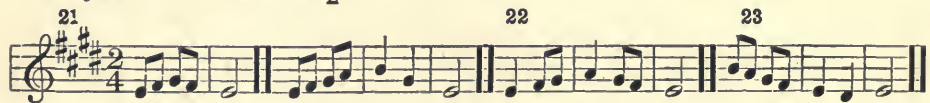
f

Chant a - loud their joy - ful tale, Chant a -
 tale, Chant a - loud . . their joy - ful tale,
dim.
 loud their joy - ful tale, Chant a - loud their joy - ful tale.

THE LORD'S PRAYER.

Our Fa - ther which art in heav'n, Hal - low - ed be Thy
 name. . . Thy king - dom come, Thy will be done On
Slower.
 earth as it is in heaven, our Fa - ther, our Fa - ther.

Dictation. (See page 32.)

Major.*Minor.**Chromatic.**Rhythmic. Write also in $\frac{2}{2}$.**Write also in $\frac{3}{2}$ and $\frac{3}{8}$.*

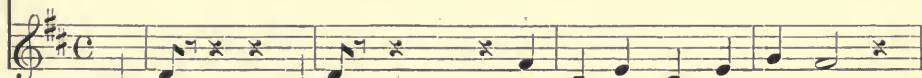
OLD TIME, THAT OWNS NO PAUSE.

Chart Ser. F, page 7.

J. S.



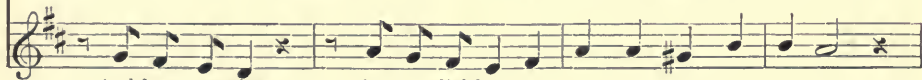
Old Time, no pause or stop, Sweeps on with wings of fleetness, And



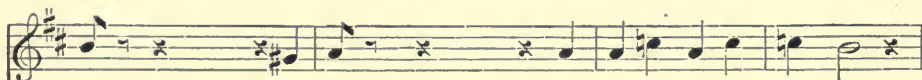
Old Time, that owns



love re-mains That gives life's cup its sweetness. If



And love remains the cor-dial drop



homes, that homes, None but the bad would leave them,



If homes were all that homes should be, While



While hearts that love to love would flee, And discord ne'er would grieve them.



hearts, to love

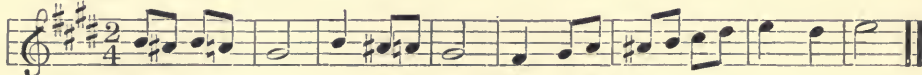
Chromatic Study (Progression by Minor Seconds).

Vocal Drill.

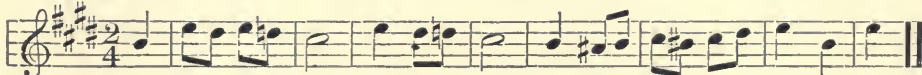


Chart Ser. F, page 8, Ex. 1.

Ex. 131.



Ex. 132.



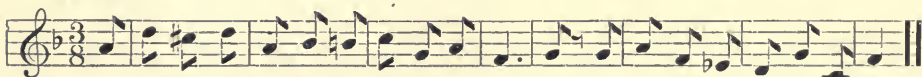
Ex. 133.



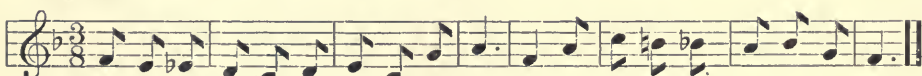
Ex. 134.



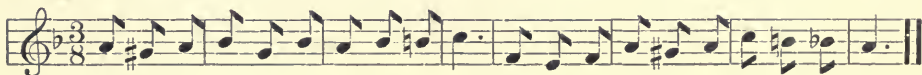
Ex. 135.



Ex. 136.



Ex. 137.



Ex. 138.



ABIDE WITH ME.

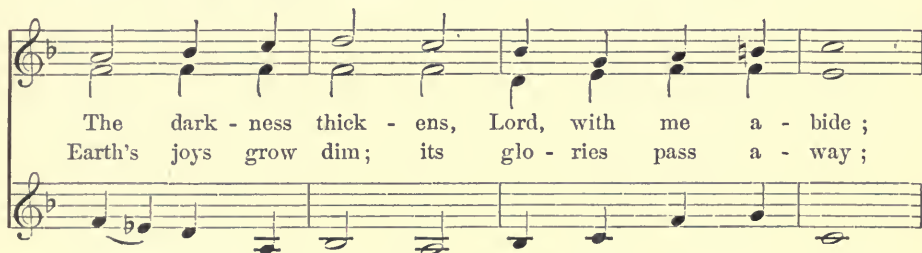
Chart Ser. F, page 8, Ex. 1.

HENRY FRANCIS LYTE.

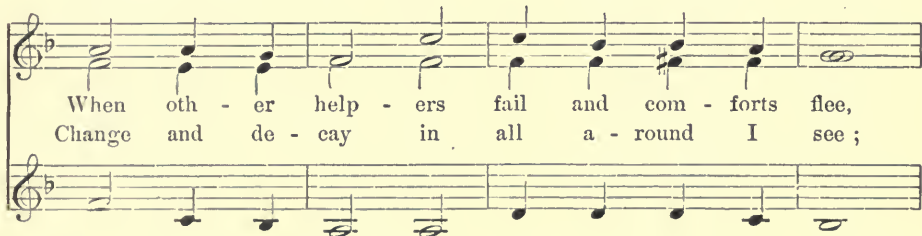
WILLIAM HENRY MONK (1823-1889).

Moderately.

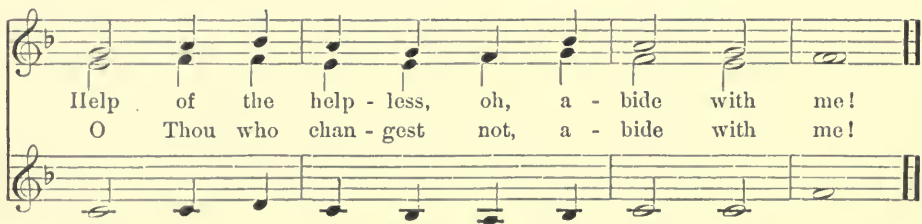

1. A - bide with me! Fast falls the e - ven - tide;
2. Swift to its close ebbs out life's lit - tle day;



The dark - ness thick - ens, Lord, with me a - bide ;
Earth's joys grow dim; its glo - ries pass a - way ;



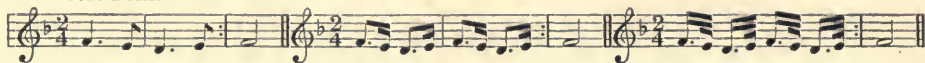
When oth - er help - ers fail and com - forts flee,
Change and de - cay in all a - round I see ;



Help of the help - less, oh, a - bide with me!
O Thou who chan - gest not, a - bide with me!

Rhythmic Study.

Vocal Drill.



Ex. 139.

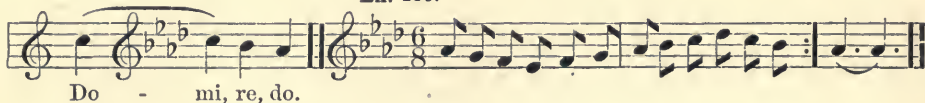


Chart Ser. F, page 6, Ex. 8 and 9.

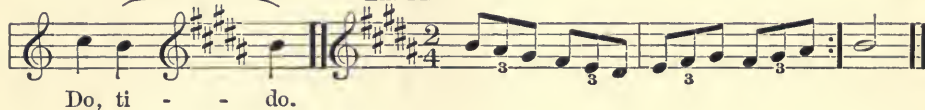
Ex. 140.



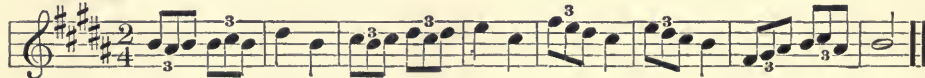
Ex. 141.



Ex. 142.



Ex. 143.



Ex. 144.



TRIPLETS.

GOD OMNIPOTENT.

HENRY KIRK WHITE.

1. The Lord our God is Lord of all; His sta - tion who can
 2. He smiles, we live; He frowns, we die; We hang up - on His
 3. He bids His gales the fields to storm; Then, when His thun - ders
 find? I hear Him in the wa - ter - fall; I hear Him in the wind.
 word; He rears His might-y arm on high; We fall be - fore His sword.
 cease, He paints His rain-bow on the storm, And lulls the winds to peace.

Chart Ser. F, page 8, Ex. 1.

Ex. 145.

We think of each succeeding tone of the ascending scale as higher than the one before it. The tones at the top of the scale we call high tones; those at the bottom we call low tones. This property of tones which enables us to distinguish them by the words high and low is called pitch.

Chromatic Study (Flat Six from Below).

Vocal Drill.



Ex. 146.

Ex. 147.

Ex. 148.

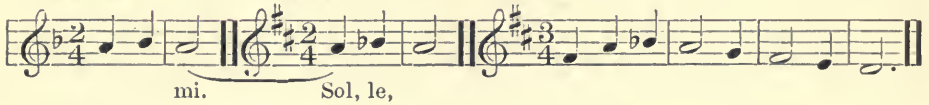
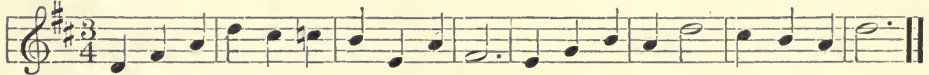


Chart Ser. F, page 10.

Ex. 149.



Ex. 150.



Ex. 151.



Ex. 152.



Ex. 153.



Ex. 154.



The pitch of tones is indicated by the staff. A note separated from the staff represents no particular pitch. In studying the representation of pitch, therefore, we must study the staff, *rather* than the notes, and remember that the note is placed upon the staff to indicate which pitch is to be sung and to show its relative duration.

OH! SKYLARK, FOR THY WING.

Chart Ser. F, page 3.

FELICIA HEMANS.

J. S.



- | | |
|-------------------------------------|--------------------------|
| 1. Oh! sky - lark, for thy wing! | Thou bird of joy and |
| 2. Free, free from earth-born fear, | Then I would range the |
| 3. But oh! the sil - ver cords | That round the heart are |



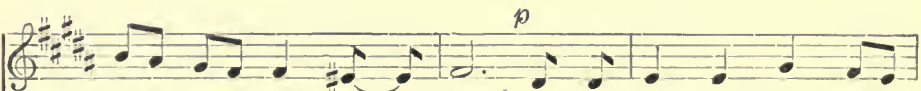
- | | |
|---------------------------------------|------|
| 1. Oh! sky - lark, for thy wing! | Thou |
| 2. Free, free from earth - born fear, | Then |
| 3. But oh! the sil - ver cords | That |



light,	That I might soar, might soar and sing, At
skies,	Thro' the blue, the blue, di - vine - ly fair, Where
spun,	From gen - tle, gen - tle tones and words, And



bird of joy and light, That I might soar and sing, At
I would range the skies, Thro' the blue di - vine - ly fair, Where
round the heart are spun, From gen - tle tones and words, And



heav'n's em - pyr - e - al height! With the heath - 'ry hills be -
low mists can not . . rise, And a thou - sand joy - ous
eyes that make our . . sun! To some low, sweet nest re -



cres. *cres.*



neath me, Whence the streams in glo - ry spring, And
meas - ures From my chain - less heart should spring, Like
turn - ing, How soon my love would bring, There,



dim. *D.C. vs. 2, 3.*




pearl - y clouds to wreathe me. Oh, sky - lark, for thy wing!
bright rain's ver - nal treas - ures. Oh, sky - lark, for thy wing!
there the dews of morn - ing. Oh, sky - lark, for thy wing!





THE ROSY-CHEEKED URCHIN.

JOHN ORTON.
Animato.


J. S.



1. The rosy-cheek'd ur-chin that swings on the gate.. Is a
2. The rosy-cheek'd ur-chin that swings on the gate.. Hath
3. The rosy-cheek'd ur-chin that swings on the gate.. Waves

right mer-ry mon-arch in all but es-tate; But treasure brings trouble, what
Na-ture's own pa-ges up - on him to wait; His joy-ous com-pan-ions—a
proud-ly a - bove him his satch-el and slate; The sky is all brightness, the



D.C., da capo, repeat from the beginning. *Animato*, with animation.

ti - tle is free? Thus bet-ter with-out one, thus hap-py is he; . . For the
cher - u - bim crew, With po-sies of dai-sies and but-ter-cups, too. . . He
fields are all gay, Green branches are wav-ing, the lambs are at play; And

ring of his laugh is a mirth-moving strain, Which a choir of young creatures re-
boasts not of jewels on fore-head or breast, But his heart is all glad-ness, his
where is the bosom that pines not to be Thus bath'd in the sun-light as

rall.

spond to a - gain. The birds are all sing - ing, each heart is e -
mind is at rest. Oh! what are the hon - ors, the glo - ries of
hap - py as he? For the heart's pur-est pleas-ures (we find when too

D.C. vs. 2, 3.

late With the ros - y - cheek'd ur - chin that swings on the gate.
state, To the ros - y - cheek'd ur - chin that swings on the gate?
late) Dwell with-in the bright ur - chin that swings on the gate.

Dictation. (See page 32.)

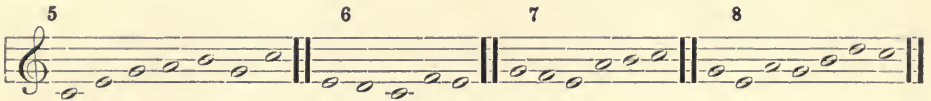
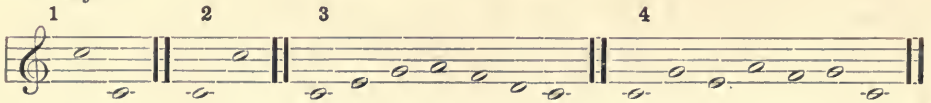
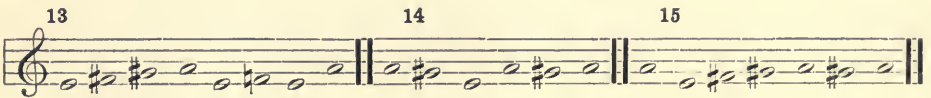
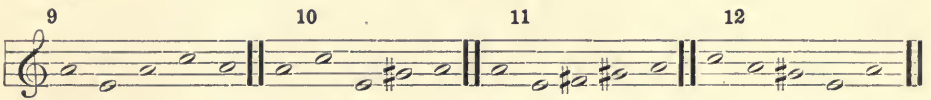
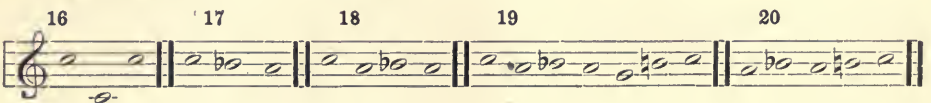
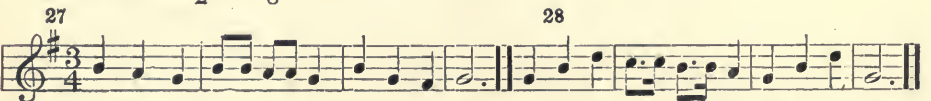
Major.*Minor.**Chromatic.**Rhythmic. Write also in $\frac{2}{2}$.**Write also in $\frac{3}{2}$ and $\frac{3}{8}$.*

Chart Ser. F, page 12.

TO THE CUCKOO.

WILLIAM WORDSWORTH.

1. O blithe new - com - er! I have heard, I
 2. While I am ly - ing on the grass, Thy
 3. Thrice wel - come, dar - ling of the spring! E'en
 4. O bless - ed bird! the earth we pace A -

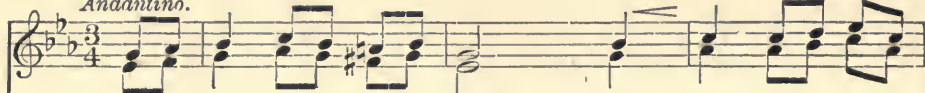
hear thee and re - joice. O cuck - oo! shall I
 two - fold shout I hear; From hill to hill it
 yet thou art to me No bird, but an in -
 gain ap - pears to be An un - sub - stan - tial,

call thee bird, Or but a wan - d'ring voice? O
 seems to pass, At once far off and near; From
 vis - i - ble thing, A voice, a mys - ter - y; No
 fair - y place; That is fit home for thee, — An

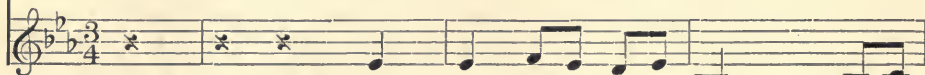
cuck - oo! shall I call thee bird, Or but a wan - d'ring voice?
 hill to hill it seems to pass, At once far off and near.
 bird, but an in - vis - i - ble thing, A voice, a mys - ter - y.
 un - sub - stan - tial, fair - y place; That is fit home for thee.

O LIGHT-BEARING STAR.

C. H. FISCHER.

Andantino.

1. O light - bear - ing star, Thou rid - est a -
 2. Like thee, be it mine Un - cloud - ed to



1. O light - bear - ing star, Thou
 2. Like thee, be it mine Un -



far, Re - splen - dent in beau - ty, A queen in thy
 shine, And gain for my guer - don Ap - prov - al di -



rid - est a - far, Re - splen - dent in beau - ty, A
 cloud - ed to shine, And gain for my guer - don Ap -



car, Re - splen - dent in beau - ty, A queen in thy car.
 vine, And gain for my guer - don Ap - prov - al di - vine.

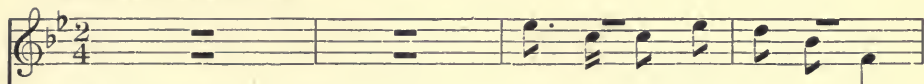


queen in thy car, A queen, . . . a queen in thy car.
 prov - al di - vine, Ap - prov - al, ap - prov - al di - vine.

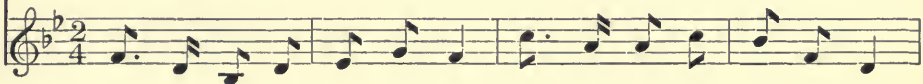
Har. Third Reader.

ARIEL'S SONG.

WILLIAM SHAKESPEARE.



Where the bees suck, there suck I; In a cow-slip's bell I lie;



There I couch when owls do cry. On the bat's back I do fly,



Aft - er sum-mer, mer - ri - ly, Aft - er sum-mer, mer - ri - ly.

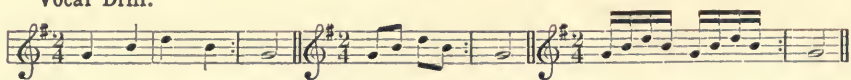


Mer-ri - ly, mer-ri - ly, shall I live now, Under the blossom that hangs on the bough.



Rhythmic Study.

Vocal Drill.



Ex. 155.

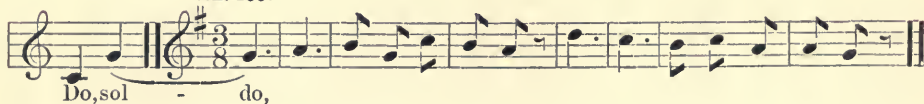
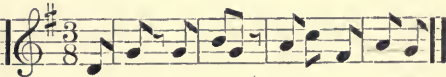


Chart Ser. F, pages 5 and 7.

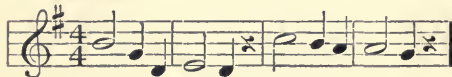
Ex. 156.



Ex. 157.



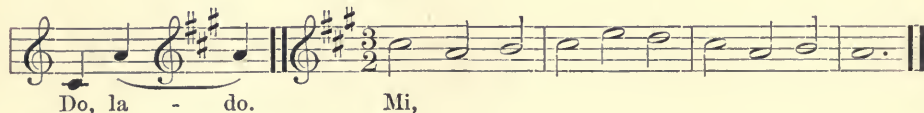
Ex. 158.



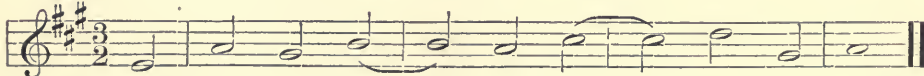
Ex. 159.



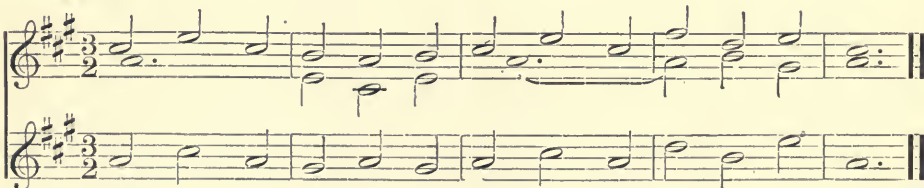
Ex. 160.



Ex. 161.



Ex. 162.



Each line and each space of the staff is called a degree, and each degree represents a certain pitch. Many attempts have been made to settle upon a standard of pitch, which should be accepted by musicians in all countries, but the results are not entirely satisfactory as yet, though the variation from the standard proposed is but slight.

GOD BE OUR GUIDE.

Chart Ser. F, page 4, Ex. 4 and 5.

FRANZ ABT.

Moderato. mf

1. God be our Guide, His help is sure; In
 2. Work that we pur - pose ev - 'ry hour Can
 3. Might - y to bless from day to day, Till

Him our hope shall rest . . se - cure. His
 pros - per on - ly through His power. Our
 life's brief light shall pass . . a - way, He

cres.
 strength a - lone suc - cess can bring; This prayer from ev - 'ry
 souls His gra - cious pres - ence seek; With joy - ful lips this
 gives and takes, and works His will. We pray, and bid our

f heart shall spring, God be our Guide, God be our Guide.
 prayer we speak, God be our Guide, God be our Guide.
 heart be still, God be our Guide, God be our Guide.

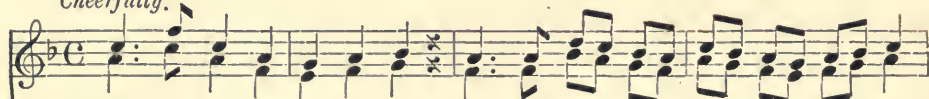
Moderato, moderately. > accent.

LORDLY GALLANTS.

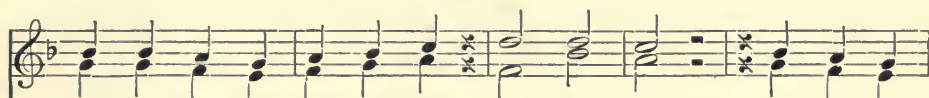
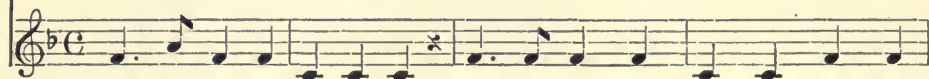
Chart Ser. F, page 3.

GEORGE WITHER.

DR. CALLCOTT.

Cheerfully.

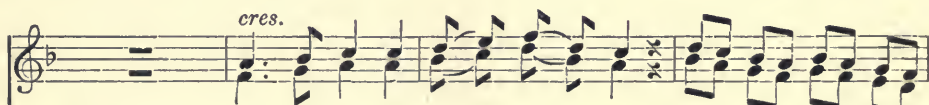
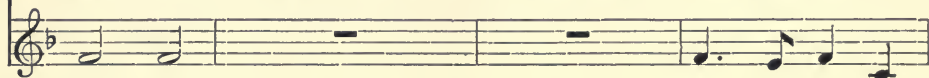
1. Lord - ly gal-lants, tell me this, Though my safe con - tent you weigh not,
 2. Bound to none my for-tunes be, This or that man's fall I fear not;



In your great-ness what one bliss Have you gained that I en -
 Him I love that lov - eth me, For the rest a pin I



joy not? You have hon - or, you have wealth; I have peace, and
 care not. You are sad when oth - ers chaff, And grow mer - ry



I have health; All the day I mer - ry, mer - ry make, And at night no
 as they laugh; I that care not and . . am . . free, Laugh and 'weep as



care I take; All the day I mer-ry, mer-ry make, And at night no
pleas-eth me; I that care not and . . am . . free, Laugh and weep as

care I take, And at night no care I take.
pleas - eth me, Laugh and weep as pleas - eth me.

Ex. 163. (a) Major.

(b) Major. Minor. Major.

The terms major and minor refer to the effect which certain tone combinations produce on the ear. Whenever we hear a major effect we think of the key tone or Tonic as Do, or one of the major scale. When we hear a minor effect we think of the key tone or Tonic as La, or one of the minor scale.

Major and minor effects are frequently combined in a single exercise. When this is done two principal methods are open to the writer. (1) He may adopt the La in the already established major scale for his key tone, or (2) By means of chromatics he may give the effect of La to the tone which was his Do in the beginning. The first method produces what is called the Relative minor. The second method produces what is called the Tonic minor.

Ex. 163 (b) illustrates the use of the Tonic minor in a single measure (marked *Minor*).

Rhythmic Study with Chromatics.

Vocal Drill.

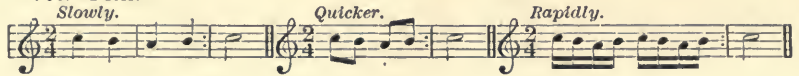
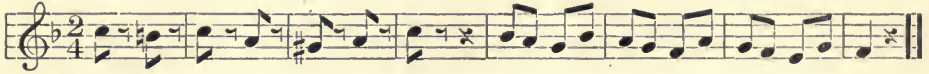


Chart Ser. F, page 15.

Ex. 164.



Ex. 165.



Ex. 166.



Ex. 167.

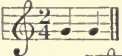
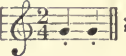
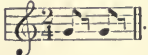


Ex. 168.



Ex. 169.



NOTE.—When it is desired that the tones of a measure like this  shall be short and detached, it may be indicated by placing dots under the notes, thus: ; or by using notes of a less value with rests after them, thus: . The rests in this case, then, simply indicate the way in which the measure should be rendered, and do not cause a pause in the music. Children frequently suppose there must be a count or a beat for the rests, but the rests should not be considered, except as affecting the notes.

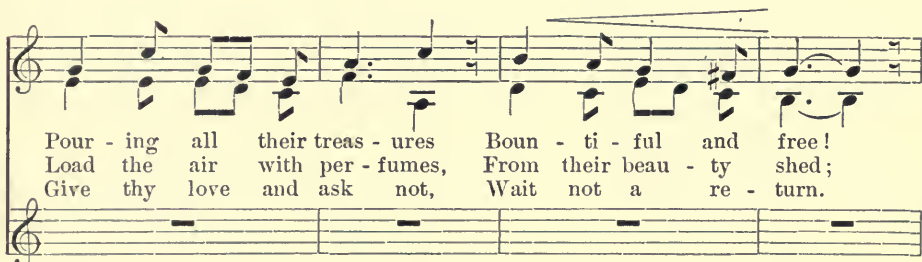
GIVE THY HEART'S BEST TREASURES!

ADELAIDE A. PROCTOR.

mf



1. See the riv - ers flow - ing Down - ward to the sea,
 2. Watch the prince - ly flow - ers Their rich fra - grance spread;
 3. Give thy heart's best treas - ures; From fair na - ture learn;



Pour - ing all their treas - ures Boun - ti - ful and free!
 Load the air with per - fumes, From their beau - ty shed;
 Give thy love and ask not, Wait not a re - turn.

p



Yet, to help their giv - ing, Hid - den springs a - rise;
 Yet their lav - ish spend - ing Leaves them not in dearth,
 And the more thou spend - est From thy lit - tle store,

mf *rit.*

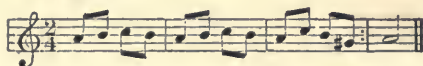


Or, if need be, show - ers Feed them from the skies.
 With fresh life re - plen - ished From their moth - er earth.
 With a dou - ble boun - ty, God will give thee more.

Rit., ritardando, decrease the speed.

Minor Study (Sharp Five).

Vocal Drill.

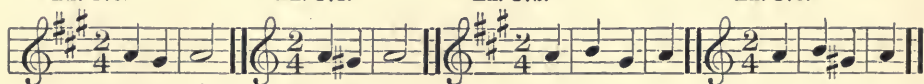


Ex. 170.

Ex. 171.

Ex. 172.

Ex. 173.



Do, ti; do.

La, si, la.

Do, re, ti, do.

La, ti, si, la.

Chart Ser. F, page 15.

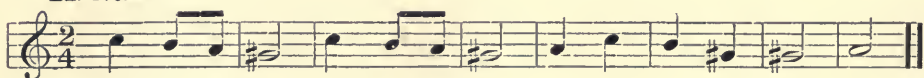
Ex. 174.



Ex. 175.



Ex. 176.*



Ex. 177.



Ex. 178.



* Note that the repetition of the first two measures makes the rendering of the skip from sharp five to eight entirely simple. Sing the first two measures, then sing them again.

Ex. 179.

Musical notation for Ex. 179, a 3/4 time piece in G major. It consists of four staves. The first two staves show the initial melody and accompaniment. The last two staves show the continuation of the piece, ending with a double bar line.

DEATH OF THE OLD YEAR.

Chart Ser. F, page 8, Ex. 2.

ALFRED, LORD TENNYSON.

Old year, you must not die, Old year, you must not die; You came to us so

read - i - ly, You liv'd with us so stead - i - ly; Old year, you must not die.

When sharps or flats occur on a staff degree, it no longer represents the natural pitch, but a higher or a lower pitch, according to the characters used.

TO THE CHRYSANTHEMUM.

Chart Ser. F, page 5, Ex. 3.

W. C. BENNETT.

A. R. GAUL.



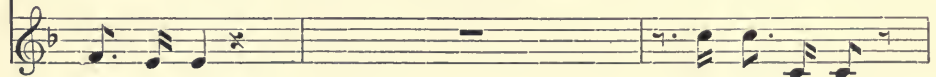
1. Wan bright-ner of the fad - ing year, Chrys - an - the - mum, Chrys -
 2. Thou com - est when the rose is dead, Chrys - an - the - mum, Chrys -
 3. O lov'd not for thy sake a - lone, Chrys - an - the - mum, Chrys -



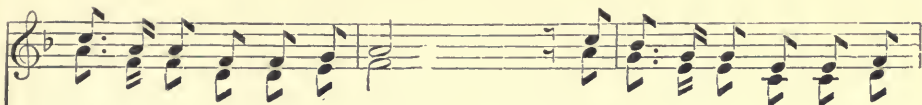
an - the-mum; Rough tell-er of the win - ter near, Chrys-an - the-mum, Chrys-
 an - the-mum; When pink and lil - y both have fled, Chrys-an - the-mum, Chrys-
 an - the-mum; Not for a beau - ty all thine own, Chrys-an - the-mum, Chrys-



an - the-mum; Gray, low-hung skies and wood - land sere, Chrysanthemum, What
 an - the-mum; When hol - ly-hoeks droop low the head, Chrysanthemum, And
 an - the-mum; For fair blooms to the springtime known, Chrysanthemum, For



The difference in pitch represented by two staff degrees is called an interval. The interval from one staff degree to the next up or down is called a step. The interval from one staff degree to any other not the next is called a skip.



leaf-strewn ways with thee ap-pear! Chrysanthemum, Yet will I love to see thee
 dah - lias lit - ter path and bed, Chrysanthemum, Thou bloomest bright in all their
 bright hues to the summer shown, Chrysanthemum, For mem'ries dear of flow'rets



here, Yes, will I love to see thee here,
 stead, And back re - call'st their beau - ty fled,
 flown, I love thee, blos - som - er a - lone,



. . Yes, will I love to see thee here, Chrysan-the-mum, Chrysan - the-mum.
 . . And back re-call'st their beau-ty fled, Chrysan-the-mum, Chrysan - the-mum.
 . . I love thee, blos-som - er a - lone, Chrysan-the-mum, Chrysan - the-mum.



Chromatic Study (Sharp Five).

Ex. 197.



Ex. 198.



Ex. 199.

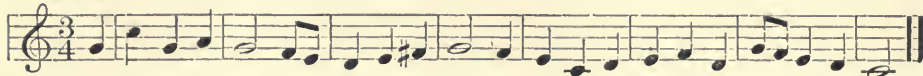


Ex. 200.

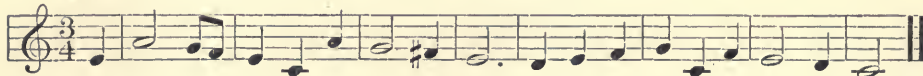


Chart Ser. F, page 15, Ex. 1.

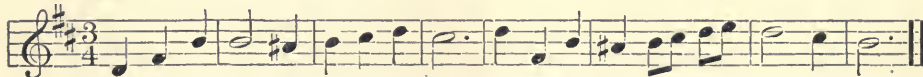
Ex. 201.



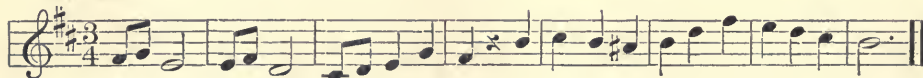
Ex. 202.



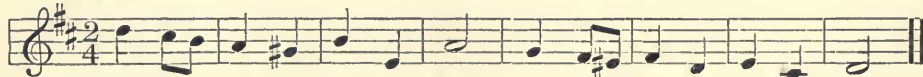
Ex. 203.



Ex. 204.



Ex. 205.



Ex. 206.



If La instead of Do be the key tone, the staff degree on which La occurs gives the name to the key. Thus we say that Ex. 203 is in the key of B minor.

THE FAIRIES' DANCE.

Chart Ser. F, page 12, Ex. 1 and 2.

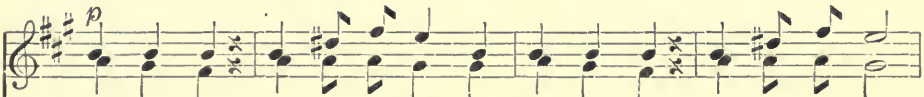
F. W. FARRINGTON.

Lightly. p

1. Fair-ies we, gay and free, Light-ly trip we o'er the green;
 2. Round we go, fast or slow, Through the mys-tic whirl we tread;



Voi-ces sing, ech-oes ring, As we hail to-night our fair-y queen.
 Here or there, naught we care, With feet shod in si-lence now we tread.



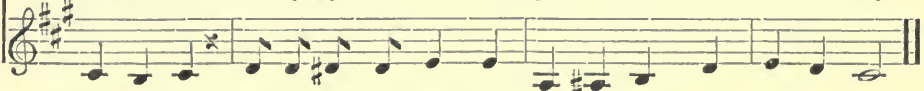
Moonlight pale round us is glan-eing, No clouds veil our fes-tive scene;
 When day dawns we all will van-ish; Sun-rise warns, we must a-way!



mf *cres* - - - - - *cen* - - - - - *do.*



Air-y sprites, mer-ri-ly we're dan-cing, All is decked in sil-ver sheen.
 Mor-tals come mer-ry fays to ban-ish, Night to 'man is fair-ies' day.



Dictation. (See page 32.)

Major.

1 2 3

4 5 6 7

Minor.

8 9 10

11 12 13

Chromatic.

14 15 16 17

18 19 20 21

Rhythmic. Write also in $\frac{2}{3}$.

22 23

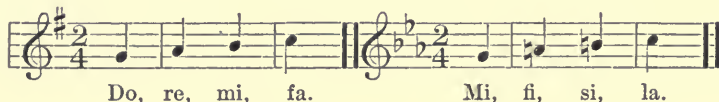
Write also in $\frac{3}{2}$ and $\frac{3}{8}$.

* 24

** Melody — repeat till memorized, then write.*

The Minor Scale.

The scale upward from La sometimes takes two chromatic tones instead of the Fa and the Sol. Thus the scale is sung La, Ti, Do, Re, Mi, Fi ($\sharp 4$), Si ($\sharp 5$), La (6), but when descending the chromatic tones are omitted. The four upper tones when Fi and Si are included give the effect of Do, Re, Mi, Fa. Thus:—



Minor Scale Ascending.



Minor Scale Ascending and Descending.



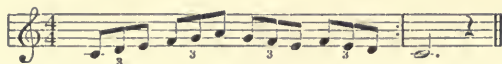
This form of the minor scale is presented for the first time in this book. Pages 1 and 2 of Chart Series F are prepared especially to impress this scale form on the mind.

Intervals are named from the number of staff degrees which they include. Thus the interval from any staff degree to the next is called a second; the interval from any staff degree to the next but one is called a third, and so on, thus:—



Minor Study (the Melodic Form).

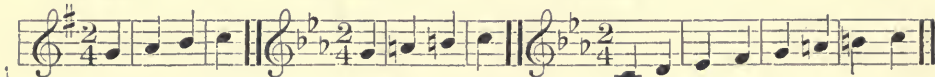
Vocal Drill.



Ex. 207.

Ex. 208.

Ex. 209.



Do, re, mi, fa.

Mi, fi, si, la.

La, ti, do, re, mi, fi, si, la.

Chart Ser. F, page 2.

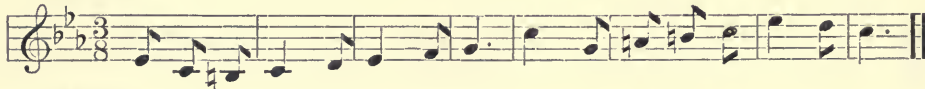
Ex. 210.



Ex. 211.



Ex. 212.





Ex. 213.



Ex. 214.



The octave is a very important interval. The name is derived from the Latin *octo*, meaning eight. Each sharp or flat in the key signature affects all the octaves of the degree on

which it is placed: thus  is understood to mean .

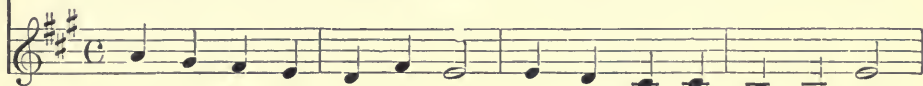
GRACE BEFORE MEAT.

Chart Ser. F, page 8, Ex. 1 and 2.

ROBERT HERRICK.



Here, a lit - tle child, I stand, Heav - ing up my ei - ther hand :



Cold as pad-docks though they be, Here I lift them up to Thee,



For a ben - i - son to fall On our meat, and on us all.

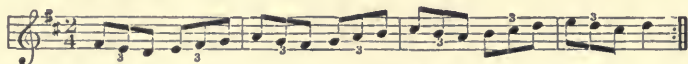


Ex. 215.



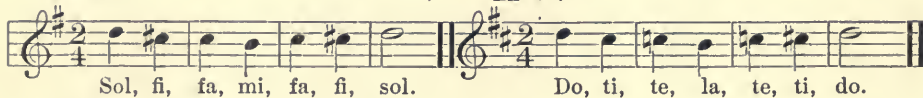
Chromatic and Minor Study (Progression by Minor Seconds and Melodic Form).

Vocal Drill.



Ex. 216.

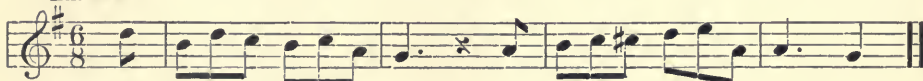
Ex. 217.



Ex. 218. Chart Ser. F, page 14, Ex. 2.



Ex. 219.



Ex. 220.



Chart Ser. F, page 8, Ex. 4.

Ex. 221.

Ex. 222.

Ex. 223.



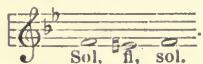
Ex. 224.



Ex. 225.



If we remember what we learned about the octave, we are able to understand why the natural is used in this case where we wish to make the staff degree represent a higher pitch



Sol. \natural fi, sol.

The flat which is canceled by the natural appears on the octave of the

SOLDIERS, BRAVE AND GALLANT BE.

Chart Ser. F, page 3.

GIACOMO GASTOLDI.

1. Sol - diers, brave and gal - lant be, Bold - ly press on to
 2. Bat - tles o'er, with joy and glee Dance we and sing right

vie - to - ry. Fa la la la la la la, fa la la,
 mer - ri - ly. Fa la la la la la la, fa la la,

la la la la la.

fa la la la la la la la la. Sol - diers, brave and
 fa la la la la la la la. Bat - tles o'er, with

fa la la la la.

gal - lant be, Bold - ly press on to vie - to - ry.
 joy and glee Dance we and sing right mer - ri - ly.

la. fa la la la la la

Fa la la la la la la, fa la la, fa la la la

la, fa la la la la la la la

la. *p*

la la la la la. There is the foe, u - ni - ted be, So

la la la la la. With wife and maid, loud we will chant A -

cres.

la. There is the foe, u - ni - ted, So strike your

With wife and maid, loud we will chant, we will

cres. *f*

strike your blow That they may see We are re-solved on

long the glade, May heav'n long grant Health to our Queen, and

blow,
chant,

ff

vic - to - ry, We are re - solved on vic - to - ry.

lib - er - ty, Health to our Queen, and lib - er - ty.

pp *la,* *p*

Fa la la la la la, fa la la la la la, fa la la la la la

la, *cres.* *f* *ff* *la, fa la la, la, fa la la, fa la la, fa la la, fa la la.*

la, fa la la, fa la la, fa la la, fa la la, fa la la, fa la la, fa la la.

Ex. 226. (a) Major.

(b) Minor.

Ex. 227. (a) Major.

(b) Minor.

WAKE! WAKE!

Chart Ser. F, page 3; page 8, Ex. 1.

F. VON FLOTOW.

Allegro moderato.

1. Wake! wake! wake! for this is sweet May morn - ing, All are
 2. Wake! wake! wake! and pick the ear - ly vio - lets, Sol will



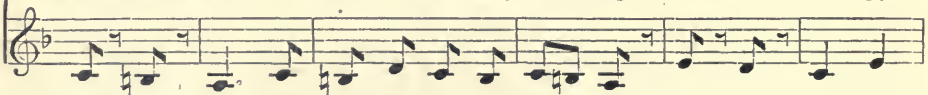
hap - py, all are hap - py, bright, and gay; Wake! wake! wake! the
 soon, will soon with - in your win - dow peep; Each young leaf - let



rob - ins all are sing - ing, All but you are praising, prais - ing May.
 is a - wake and stir - ring, May morn shines too bright, too bright for sleep.



Wake! wake! wake! the trees are gay - ly wav - ing, Beck - ning us with
 Wake! wake! wake! for this is sweet May morn - ing, All are hap - py,

*Allegro moderato, moderately fast.*

out-stretched arms of ev - er - green; Come, help, find young
all are hap - py, blithe, and gay; Wake! wake! wake! the

col - umbines and vio - lets, Sweet young flow'rs to crown our May-day queen.
rob - ins now are sing - ing, All but you are prais-ing, prais-ing May.

Ex. 228. (a) Major.

(b) Minor.

Ex. 229. (a) Major.

(b) Minor.

Chart Ser. F, page 1.

Ex. 230.

Musical score for Example 230, consisting of two systems of two staves each. The first system is in 6/8 time, and the second system is in 3/4 time. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and accidentals.

Ex. 231.

Musical score for Example 231, consisting of two systems of two staves each. Both systems are in common time (C). The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and accidentals.

Rhythm.

The study of triplets should lead to a better understanding of six-eight meter than was before possible. Thus the triplet in its various forms may stand for one half of a six-eight measure. The following exercises may be expressed in these ways.

1 (a)



(b)



2 (a)



(b)



(c)



3 (a)



(b)



The various figures which occur in six-eight meter appear on pages 62 and 90, and are sung freely with one beat to the half measure. These figures should be carefully reviewed, and the power gained should be immediately applied in singing all subsequent six-eight exercises and songs at sight, with two instead of six beats to a measure.

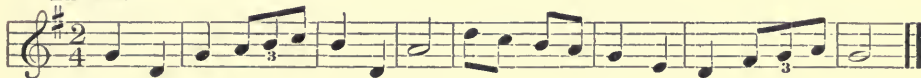
Exercises Containing Triplets.

Vocal Drill.



Chart Ser. F, page 6, Ex. 8 and 9.

Ex. 232.



Ex. 233.



Ex. 234.



Ex. 235.



Ex. 236.



Ex. 237.



Rhythmic Dictation.



Chart Ser. F, page 8, Ex. 1.

Ex. 238.

Musical score for Ex. 238, consisting of two systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the piece, ending with a double bar line and repeat signs.

Ex. 239.

Musical score for Ex. 239, consisting of two systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the piece, ending with a double bar line.

A PSALM OF LIFE.

(Study of Triplets.)

H. W. LONGFELLOW.

FRANZ SCHUBERT.

Lento.

1. Tell me not in mournful num-bers, Life is but an emp - ty dream!—
 2. Lives of great men all re - mind us We canmake our lives sub-line,



For the soul is dead that slum - bers, And things are not what they
 And, de - part - ing, leave be - hind us Foot - prints on the sands of



seem, . . . And things are not what they seem.
 time, . . . Foot - prints on the sands of time;



Life is re - al! Life is ear - nest! And the grave is not its goal;
 Footprints that . per - haps an - oth - er, Sail - ing o'er life's sol - emn main,



Dust thou art, to dust re - turn - est, Was not spo - ken of the
 A for - lorn and ship - wreck'd broth - er, See - ing, shall take heart a -



soul,
 gain, Was not spo - ken of the soul.
 See - ing, shall take heart a - gain.

Lento, slowly.

Har. Thrd Reader.

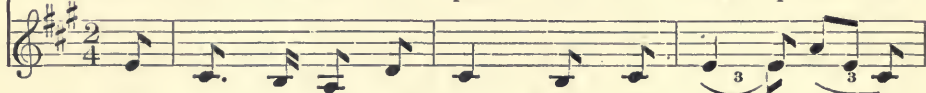
THE LITTLE FLOWERS ARE BENDING.

(Study of Triplets.)

AIR OF THE 17TH CENTURY.

Moderate, not dragging.

1. The lit - tle flow'rs are bend - ing Their wea - ry heads in
 2. The shrubs that fringe the mead - ow Are nod - ding to the
 3. The bird, with fold - ed pin - ion, And head up - on its



sleep, While guard - ian stars, at - tend - ing, Their watch in si - lence
 trees, Be - neath whose friendly shad - ow They rest in drow - sy
 breast, Is own - ing night's do - min - ion, And slum - bers in its



keep. Each bud has closed its ten - der eyes, Se -
 ease. The rus - tling leaves a - bove them seem To
 nest: Pro - tect - ed by the watch - ful love Of



cure in peace it lies. Sleep, then! sleep, then!
 mur - mur in a dream. Sleep, then! sleep, then!
 Him who rules a - bove. Sleep, then! sleep, then!



Sleep, then!

Rest, my dar - ling child, in slum - bers mild.

THE HAPPIEST HEART.

JOHN VANCE CHENEY.

GEORGE HENRY HOWARD.

mf

1. Who drives the hors - es of the sun Shall
 2. The rust will find the sword of fame, The
 3. The hap - piest heart that ev - er beat Was

lord it but a day; Bet - ter the low - ly
 dust will hide his crown; Aye, none shall nail so
 in some qui - et breast That found the com - mon

rall.

deed were done, And kept the hum - ble way.
 high his name Time will not tear it down.
 day - light sweet, And left to heav'n the rest.

WOODLAND VOICES.

AUGUSTA HANCOCK.

G. FRANCIS LLOYD.

*Not too loud.**cres.*

1. Oh! wake, ye wood-land voi - ees, And wake, ye sleep - ing flow'rs; The
 2. Oh! wake, ye wood-land voi - ces, Re - sound o'er hill and dale; While



sum - mer sun - light glis - tens, To gild the morn - ing hours. The
 sweet - ly sings the stream - let That rip - ples down the vale. Oh!



mu - sic of the play - ers Is ring - ing far and near; Oh! wake, ye woodland
 wake, ye birds of sum - mer, Your slumber time is past; And with the dew - y



voi - ees, For sum - mer's queen is here, . . Oh! wake, ye wood - land
 dawn - ing, Your glad - ness comes at last, . . Oh! wake, ye wood - land



oh! wake,
oh! wake,

vo - ces, For sum-mer's queen is here, For summer's queen is here, For
vo - ces, For glad-ness comes at last, Your gladness comes at last, Your

Oh, wake :
Oh, wake :

sum-mer's queen is here, A - wake, . A - wake. .
glad-ness comes at last, A - wake, . A - wake. .

Ex. 240.

SING UNTO GOD.

Chart Ser. F, page 6.

GEORGE OAKEY.

mf

Sing un - to God with the voice of mel - o - dy,

mf

dim - in - - u - en - do.

Sing un - to God with the voice . . of mel - o - dy;

p

For the Lord is high, and great - ly to be fear - ed,

f The

Lord is King

The Lord is King o - ver all . . . the earth.

mf

Not un - to us, but to Thy name be praise,

for

for Thou art faith - ful . . . in all Thy works,

for Thou art faith - ful in all Thy works, in

Thou art faith - ful in all Thy works, in all Thy

all Thy works, art faith - ful and just in all Thy ways, art

works,

cres - - *cen* - - *do.*

faith - ful and just . . . in all . . . Thy ways.

So will we give thanks, give thanks 'un - to Thy' name,

f So will we give thanks, give thanks un - to Thy
f So will we give thanks, give

and will

name, and will sing of Thy good - ness and mer - cy, So will we give
 thanks un - to Thy name, sing of Thy

will sing, will sing of Thy

thanks, give thanks un - to Thy name, will sing, will sing Thy

ri tar - dan - do.
 good - ness and mer - cy, world with - out end, A - - men.

Dictation. (See page 32.)

Major.

1 2 3 4

5 6 7 8

Minor.

9 10 11

12 13 14

Chromatic.

15 16 17 18

19 20 21 22

Rhythmic. Write also in $\frac{2}{4}$ as triplets.

23 24

Write in $\frac{2}{4}$ in triplets.

25 26

The rhythmic exercises should be sung till memorized, then written.

IN WOODS IS PEACE.

FRANZ ABT (1819-1885).

Slowly and softly.

1. In woods is peace, . . and in woods re -
 2. In woods is peace, . . and in woods re -
 3. In woods is peace, . . and in woods re -



pose. . . The trees' light mur - mur the foun - tain knows, the
 pose. . . Come, mark what beau - ty the woods in - close, the
 pose. . . For thee the sun in his splen - dor glows, in

*Louder.*

foun - tain . . knows ; The birds keep sing - ing on
 woods in - close : The trees their shad - ows a -
 splen - dor . . glows ; And thou may'st rest thee with



ev - er - y spray, The bees are hum - ming the
 round thee ex - tend, The flow'rs their o - dors to
 moss for thy bed, And heaven's blue arch as a

whole of the day; In woods is peace and re -
 glad - den thee lend; In woods is peace and re -
 roof o - ver - head; In woods is peace and re -

softly.
 pose, . . is peace . . and re - pose, . . In

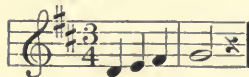
slower to the end.
 woods is peace and re - pose, is peace and re - pose.

Minor Study (Melodic Form).

Vocal Drill.

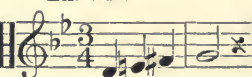


Ex. 241.



Do, re, mi, fa.

Ex. 242.



Mi, fi, si, la.

Ex. 243.

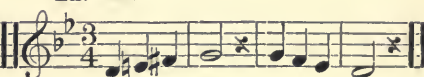


Chart Ser. F, page 8, Ex. 3 and 4.

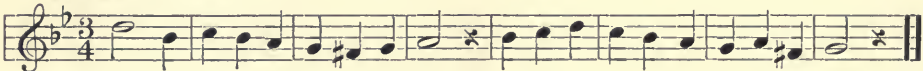
Ex. 244.



Ex. 245.



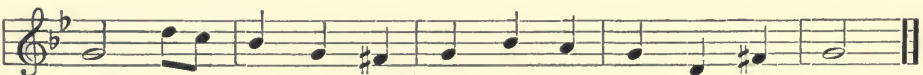
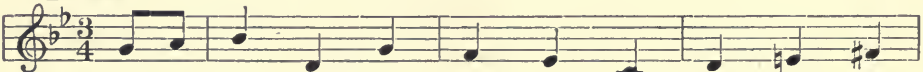
Ex. 246.



Ex. 247.



Ex. 248.



Ex. 249.

Musical notation for Ex. 249, featuring two staves in C major and common time. The upper staff contains a melody with eighth and quarter notes, while the lower staff provides a bass line with quarter and eighth notes.

Chart Ser. F, pages 8 and 12.

Ex. 250.

Musical notation for Ex. 250, featuring two staves in C major and 3/8 time. The upper staff contains a melody with eighth notes, and the lower staff provides a bass line with eighth notes.

Ex. 251.

Musical notation for Ex. 251, featuring two staves in C major and common time. The first part of the exercise is in C major, and the second part is in D major. The upper staff contains a melody with quarter and eighth notes, and the lower staff provides a bass line with quarter notes.

Musical notation for Ex. 251, featuring two staves in D major and common time. The upper staff contains a melody with quarter and eighth notes, and the lower staff provides a bass line with quarter notes.

Chart Ser. F, page 15, Ex. 1.
Ex. 252.

NIELS W. GADE (1817-1890).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a sequence of chords and intervals, including a dotted quarter note followed by an eighth note, and a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and quarter notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a sequence of chords and intervals, including a dotted quarter note followed by an eighth note, and a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and quarter notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains a sequence of chords and intervals, including a dotted quarter note followed by an eighth note, and a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and quarter notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains a sequence of chords and intervals, including a dotted quarter note followed by an eighth note, and a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and quarter notes.

HOW THEY SO SOFTLY REST.

Chart Ser. F, page 14.

H. W. LONGFELLOW.

W. T. DEANE.

p

1. How they so soft - ly rest, All, all the ho - ly dead,
2. And they no lon - ger weep, Here, where com - plaint is still!

f

Un - to whose dwelling place Now doth my soul draw near! . . .
And they no lon - ger feel, Here where all glad - ness flies. . . .

p *pp*

How they so soft - ly rest, All in their si - lent graves,
And by the cy - press - es Soft - ly o'er - shad - ow - ed,

mp *p* *rit.*

Deep in cor - rup - tion Slow - ly down sink - ing!
Un - til the an - gel Calls them, they slum - ber.

mp, mezzo piano, moderately soft.

Chromatic Study (Sharps and Flats).

Vocal Drill.

A single staff of music in treble clef, key of D major (two sharps), and 4/4 time. It contains a continuous chromatic scale starting on D4 and ending on D5, with a final quarter rest.

Ex. 253.

Ex. 254.

Ex. 255.

Three short musical examples on a single staff. Ex. 253: Treble clef, key of D major, 2/4 time, notes D4, E4, F#4, G4, A4, B4, C5, D5. Ex. 254: Treble clef, key of D major, 2/4 time, notes D4, C#4, B4, A4, G4, F#4, E4, D4. Ex. 255: Treble clef, key of D major, 2/4 time, notes D4, C#4, B4, A4, G4, F#4, E4, D4.

Do, re - o - do, ti, la.

Sol, fi, mi.

Chart Ser. F, page 15.

Ex. 256.

Musical notation for Ex. 256: Treble clef, key of D major, 2/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4.

Ex. 257.

Musical notation for Ex. 257: Treble clef, key of D major, 6/8 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4.

Ex. 258.

Musical notation for Ex. 258: Treble clef, key of D major, 6/8 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4.

Ex. 259.

Musical notation for Ex. 259: Treble clef, key of D major, 6/8 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4.

Ex. 260.

Two staves of musical notation for Ex. 260. Top staff: Treble clef, key of D major, 3/4 time. Bottom staff: Treble clef, key of D major, 3/4 time. Both staves contain chromatic scales with various rhythmic patterns and rests.

Rhythmic Study.

The advance work of succeeding lessons is carefully taught in the Drill Exercises of Chart Series F. The teacher should study these chart exercises in connection with the lessons as indicated.

The success of this presentation in a measure depends upon the principle that the unit of thought may be made up of several smaller values. Thus, when in two-four meter we have quarter notes and eighth notes in the same exercise, every quarter note may be thought of as consisting of two eighth notes united. Thus this line will receive a perfect interpretation when each



quarter note is thought of as containing the value of two eighth notes. This is not saying that each measure should receive four beats, for teachers are warned not to allow four beats to a two-part measure; but as the beat is given, the mind should bear along a consciousness of the content of the notes so that each one shall receive its full relative value and not be cut short.

Similarly, when this advanced rhythm is studied no perfect result will be reached until each quarter note is fully realized as containing four sixteenth notes, so that each quarter note will be sung squarely as *one* tone, but the mind will conceive four subordinate units joining to form it. Thus:—

loo loo loo loo loo loo loo loo loo-oo-oo-oo loo loo loo loo.

In marking the meter the finger should be pressed down and held until the four tones are given, and then raised quickly and pressed down again for the second four. Thus the *one, two, one, two* of the meter is steadily sustained while the rhythm flows freely over it, as it were.

Rhythmic Study (Four Tones to the Beat).

Chart Ser. F, page 9.

Ex. 261.

EVENING PRAYER.

Chart Ser. F, page 9.

F. SILCHER (1789-1860).

Moderato.

1. When I pray to my Fa - ther, How sweet - ly I
2. With my Fa - ther be - fore me, No foe do I
3. While my Fa - ther is with me, The wick - ed shall
4. Then, . . Lord, in Thy keep - ing O let - me a -

sleep! A watch o'er my pil - low Bright an - gels
fear; For my sup - pli - ca - tion The Lord doth
fly; For sin is con - found - ed When God is
bide, My Fa - ther in heav - en, What - e'er he -

keep, A watch o'er my pil - low Bright an - gels keep.
hear, For my sup - pli - ca - tion The Lord doth hear.
nigh, For sin is con - found - ed When God is nigh.
tide, My Fa - ther in heav - en, What - e'er be - tide.

A watch o'er my

Dictation. (See page 32.)

Major.

1 2 3

4 5 6

Minor.

7 8 9 10

11 12 13

Chromatic.

14 15 16

17 18 19

Rhythmic. Write also in $\frac{2}{2}$.

20 21 22

Write also in $\frac{3}{2}$ and $\frac{3}{8}$.

23 24

The rhythmic dictation should be supplemented by exercises from the chart.

THE FLOWERY MONTH OF JUNE.

WILLIAM JACKSON.

Quickly.
mf

1. Oh! the flow - 'ry month of June A - gain I hail as
2. Oh! the flow - 'ry month of June! My heart is bound - ing



sum - mer's queen; The hills and val - leys sing with joy, And
wild and free, As with a fond and long - ing look I



all the woods are green; . . . The stream-lets flow in
gaze once more on thee! . . . With all thy thou - sand



glad - some song, The spright - ly birds are all in tune, And na - ture
span - gling gems, A love - ly, bright, and bless - ed boon, That come to



smiles in sum - mer pride In the flow - 'ry month of June. .
cheer and wel - come in The flow - 'ry month of June. .

. . There's mu - sic in the laugh - ing sky, And balm up - on the
. . The lark has sought an up - ward home, Far in the dew - y

air, . . The earth is stamped with love - li - ness, And all a -
air, . . While low - ly by the ros - e's cheek, The black-bird's

round is fair; . . There's glo - ry on the moun - tain top, And
sing - ing there; On in its leaf - y bow'rs un - seen, The

glad - ness on the plain, . The flow - ers wake from their
thrush bursts forth in song, . A low and pleas - ing

win - try bed, And blush and bloom a - gain. Oh! the
mel - o - dy The woods and dells a - mong. Oh! the

flow - 'ry month of June! Oh! . the flow - 'ry month of June!

Hail! Hall! Hall the flow - 'ry month of June!

ff Hail! thou flow - 'ry month of June! All hail! Hail! Hail!

D.C.v.2.

Ex. 265.

Ex. 265. Musical notation for the first system, featuring a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 4/4 time signature. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line with rests and quarter notes.

Ex. 265. Musical notation for the second system, featuring a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 4/4 time signature. The upper staff continues the melody. The lower staff continues the bass line.

Ex. 266.

Ex. 266. Musical notation for the first system, featuring a treble clef, key signature of two sharps (F-sharp, C-sharp), and common time signature. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line with rests and quarter notes.

Ex. 266. Musical notation for the second system, featuring a treble clef, key signature of two sharps (F-sharp, C-sharp), and common time signature. The upper staff continues the melody. The lower staff continues the bass line.

THE FOREST HOME.

SIR JULIUS BENEDICT.

Animato.

1. There stands a lit - tle low - ly cot Deep
 2. I see be - tween the wav - ing trees The

There stands a lit - tle low - ly
 I see be - tween the wav - ing

hid with - in a for - est dell; Ah!
 rus - tic church with gleam - ing spire, And

cot with - in a for - est dell, with - in a dell,
 trees the rus - tic church with gleam - ing, gleam - ing spire,

would it were my hap - py lot In
 hear up - on the eve - ning breeze The

Ah! would it were my hap - py
 And hear up - on the eve - ning

that sweet for - est home to dwell. Up -
 voi - ces of the vil - lage choir. Oh!

lot In that sweet home to
 breeze, I hear up - on the breeze, The voi - ces of the

on the roof a gen - tle dove In
leave the cit - y's bus - y throng, Its

dwell.
choir.

Up - on - the : : roof : : a . . . gen - tle : :
Oh! leave the : : cit - y's . . . bus - y : :

dolce.

sunlight bathes her snow-y breast; She tells a tale of
cares, its strife, its wea - ry noise, And come and dwell the

dove
throng,

In sun - light bathes her breast;
And come and dwell the woods

She - tells a tale of
a - mong, and dwell the

peace and love, And woos the wea - ry heart to
woods a - mong, 'Mid na - ture's pure and sim - ple

rest,
joys,

And woos the wea - ry heart to rest, And
'Mid na - ture's pure and sim - ple joys, 'Mid

rest, And
joys, 'Mid

dolce, softly and with expression. * See note on Minor, p. 75.

woos the wea-ry heart to . . . rest. Ah!
na-ture's pure and sim-ple . . . joys. Oh!

Ah! would it were my hap-py
Oh! leave the cit-y's bus-y

would it were my hap-py lot In that sweet
leave the cit-y's bus-y through, And come and

lot In that sweet for-est home to dwell, Ah! would it were my hap-py
through, Its cares, its strife, its wea-ry noise, And come and dwell, and come and

cres. for-est home to dwell, In that sweet for-est home to dwell
dim. dwell the woods a-mong, 'Mid na-ture's pure and sim-ple

lot In that sweet for-est home to dwell, dwell the woods a-mong, 'Mid na-ture's pure and . . . home to sim-ple
dwell, In that sweet for joys, 'Mid na-ture's joys, . . . 'Mid na-ture's joys.

p rall. dwell, joys, In that sweet for-est home to dwell.
p rall. 'Mid na-ture's pure and sim-ple joys.

dwell, joys, In that sweet for-est home to dwell.
'Mid na-ture's pure and sim-ple joys.

BROOK'S SLUMBER SONG.

M. C. GILLINGTON.
Andante tranquillo.

A. L. COWLEY.

1-3. Sleep . . . and dream, Sleep and dream,

1. Sleep and dream, blos-soms bright, In your meadows dark - ling,
2. Sleep and dream, bird - ies dear, In your leaf - y dwell - ing;
3. Sleep and dream, old and young, On your pil - lows ly - ing;

Sleep and dream. . . . Sleep . . . and dream. . . .

Crowns of dew - drops all the night On your heads are spark - ling.
For a while your car - ols clear You may cease from tell - ing.
Night's gray cur - tains round you hung, Soothe a - way your sigh - ing.

Sleep and dream, Sleep and dream.

To your love - ly pet - als all, Soft - ly as I
To your lit - tle nest - lings all, Soft - ly as I
To the chil - dren, one and all, Soft - ly as I

Andante tranquillo, somewhat slowly and quietly.

Var. Third Reader.

pass, I call, Hush - a - by, lull - a - by, close your eye,

Hush - a - by, lull - a - by, close . . your

Hush - a - by, lull - a - by, close . . . your

eye, . . Sleep! . Sleep! .

eye, . . . Sleep! Sleep!

Hush - a - by, lull - a - by! Sleep!

Hush - a - by, lull - a - by! Sleep!

THE SHADES OF NIGHT.

Quickly and with spirit.

J. E. FERRING.

mf

Mys - tic shad - ows
Suits the hap - py,

1. The shades of night are stealing o'er us, Mys-tic shad - ows round us beam,—
2. Sunlight 'mid the halls of splendor Suits the hap - py, glads the free, The

Ab - sent fa - ces
tran - quil shades of

Ab-sent fa - ces smile be - fore us, Like some half-forgotten dream, . . .
tranquil shades of eve - ning ren - der Feelings dear - er far to me,

rall. *a tempo.*

Like some half-for-got-ten dream. . . Shades of night are stealing o'er us,
Feel-ings dear-er far to me. . . . Sun - light 'mid the halls of splen-dor

Mys - tic shadows
Suits the hap - py,

Ab - sent fa - ces
tran - quil shades of

Mys-tic shad - ows round us beam, Absent fa - ces smile before us,
Suits the hap - py, glads the free, The tranquil shades of evening ren - der

rall.

Like some half-for-got-ten dream, . Like some half-for-got-ten dream.
 Feel-ings dear-er far to me, . . Feel-ings dear-er far to me.

Ex. 267. (a) Major. (b) Minor.

Ex. 268. Major.

Ex. 269. Minor.

A tempo, in the original speed.

SWEET CONVENT BELLS.

J. L. HATTON.

Moderato.

1. Sweet con - vent bells, sweet con - vent bells, How sil - v'ry soft their
 2. Sweet con - vent bells, from tur - ret gray, At ear - ly dawn and



mu - sic swells In melt - ing ca - dence on the air, In -
 close of day, Still will your chimes ring sweet - ly on, When



vit - ing high and low to prayer. Now ris - ing up with grad - ual swell, Now
 I am pass - ed a - way and gone. Now ris - ing up with grad - ual swell, Now



ech - oing through the dis - tant dell, Calm - ing the care - worn



a tempo.
p

pil - grim's breast, Sooth - ing each wea - ry soul to rest. Sweet

con - vent bells, sweet convent bells, How sil - v'ry sweet their mu - sic swells In

melt - ing ca - dence on the air, In - vit - ing high and low to prayer, In -

dim. e rall.

vit - ing high and low . . . to prayer.

STAR OF PEACE.

J. E. GOULD.

Moderato.

1. Star of peace! to wand'ers wea-ry, Bright thy beams that smile on me;
2. Star of hope! gleam on the bil-low, Bless the soul that sighs for thee;
3. Star di-vine! oh, safe-ly guide him, Bring the wand'rer home to thee;



- Cheer the pi-lot's vi-sion drear-y, Far at sea, Far at sea.
 Bless the sail-or's lone-ly pil-low, Far at sea, Far at sea.
 Sore temp-ta-tions long have tried him, Far at sea, Far at sea.

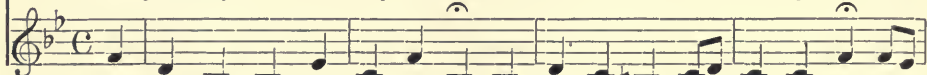


MY GOD, HOW ENDLESS IS THY LOVE!

GERMAN.

Andante.

1. My God, how end-less is Thy love! Thy gifts are ev-'ry evening new, And
2. Thou spread'st the curtain of the night, Great Guardian of my sleeping hours; Thy
3. I yield my pow'rs to Thy command, To Thee I con-se-crate my days; And



- morn-ing mer-cies from a-bove Gen-tly dis-till like ear-ly dew.
 sov-'reign word re-stores the light, And quick-ens all my drow-sy pow'rs.
 dai-ly bless-ings from Thy hands De-mand my dai-ly songs of praise.

*Adagio, slowly and gracefully.*

Har. Third Reader.

PART II. FAMILIAR SONGS.

The songs which are here presented have entered fully into American life and thought. Not to know these songs is to be ignorant of the thought and sentiment of the passing generation. Hence they should become a part of the life and thought of every American child.

This part of the child's education we have before assumed to be provided for in the home, but the rapid changes in the character of our people make dependence on home instruction unwise. The school, therefore, is more and more relied upon as a means of establishing those sentiments regarding home and country upon which the purity of life and the permanence of our government in a measure depend.

The songs in the collection form a part of a series which is distributed throughout the course. They are graded as to sentiment and also with reference to the difficulty of notation, and hence are always available for reading purposes; but as these songs are to be learned, they become valuable to the teacher as material for dictation and for memory writing.

When a song is familiar, the intonation and the rhythm should be so clear in the child's mind that he can write the melody from memory. The first attempts in this line, however, will be somewhat unfruitful, but a little thought bestowed upon the matter and frequent practice will bring an excellent result, and will soon establish a habit of attention to musical forms that will be not only extremely entertaining, but ever useful.

The combination of familiar tone groups with new and varied rhythms produces a most interesting problem when presented to children. For example, if the tones which enter into the first phrase of *America* are given as at (a) they will be instantly recognized, but if they are given as at (b) many pupils will be confused by the rhythm. Hence at this stage in the pupil's development practice in such combinations of tonality and rhythm should be given.

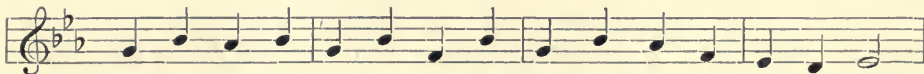
The image shows two musical staves. Staff (a) is in G major (one sharp) and 4/4 time, with a treble clef. It contains a sequence of five quarter notes: G4, A4, B4, C5, and B4. Staff (b) is in G major (one sharp) and 3/4 time, with a treble clef. It contains a sequence of six eighth notes: G4, A4, B4, C5, B4, and A4. A double bar line separates the two staves.

VESPER HYMN.

RUSSIAN MELODY.



1. Hark! the ves-per hymn is steal-ing O'er the wa-ters, soft and clear;
2. Now, like moonlight waves retreat-ing To the shore, it dies a-long;



Near-er yet, and near-er peal-ing, And now bursts up -on the ear;
Now, like an-gry sur-ges meet-ing, Breaks the min-gled tide of song;



Ju-bi-la-te, far-ther steal-ing, Soft it fades up - on the ear;
Ju-bi-la-te, waves re-treat-ing To the shore, it dies a-long;



Far-ther now, now far-ther steal-ing, Soft it fades up - on the ear.
Hark! a-gain, like waves re-treat-ing To the shore, it dies a-long.

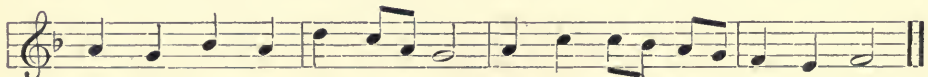
SOFTLY NOW THE LIGHT OF DAY.

G. W. DOANE.

C. M. VON WEBER (1786-1826).



1. Soft-ly now the light of day Fades up - on my sight a-way;
2. Thou, whose all-per-vad-ing eye Naught es-capes, with-out, with-in,
3. Soon, for me, the light of day Shall for-ev-er pass a-way;



Free from care, from la-bor free, Lord, I would eom-mune with Thee.
Par-don each in-firm-i-ty, O-pen fault, and se-cret sin.
Then, from sin and sor-row free, Take me, Lord, to dwell with Thee.

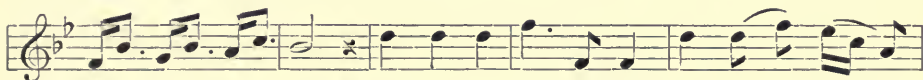
ROBIN ADAIR.

CAROLINE KEPPEL.

SCOTCH MELODY.

Expressively.

1. What's this dull town to me? Rob-in's not near. What was't I wished to see,
2. What made th'assem-bly shine? Rob-in A - dair. What made the ball so fine?
3. But now thou'rt eold to me, Rob-in A - dair; But now thou'rt eold to me,



What wished to hear? Where's all the joy and mirth That made this town a
 Rob - in was there. What, when the play was o'er, What made my
 Rob - in A - dair. Yet him I loved so well, Still in my



heav'n on earth? Oh! they're all fled with thee, Rob - in A - dair.
 heart so sore? Oh! it was part - ing with Rob - in A - dair.
 heart shall dwell; Oh! I ean ne'er for - get Rob - in A - dair.

GAYLY THE TROUBADOUR.

T. H. BAYLY.



1. Gay - ly the trou - ba - dour touched his gui - tar,
2. She for the trou - ba - dour hope - less - ly wept;
3. Hark! 'twas the trou - ba - dour breath - ing her name;



When he was has - ten - ing home from the war; Sing - ing, "From Pal - es - tine,
 Sad - ly she thought of him when oth - ers slept; Sing - ing, "In search of thee
 Un - der the bat - tle - ment soft - ly he came; Sing - ing, "From Pal - es - tine,

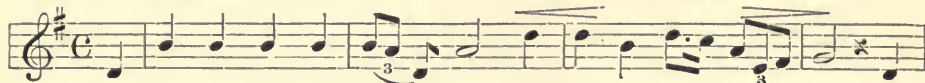


hith - er I come; La - dy love, la - dy love, wel - come me home."
 would I might roam; Trou - ba - dour, trou - ba - dour, come to thy home."
 hith - er I come; La - dy love, la - dy love, wel - come me home."

THE HEART BOWED DOWN.

From "THE BOHEMIAN GIRL."

MICHAEL WILLIAM BALFE (1808-1870).



1. The heart bow'd down by weight of woe, To weak-est hopes will cling, To
 2. The mind will in its worst de-spair Still pon-der o'er the past, On



thought and im-pulse while they flow, That can no com-fort
 mo-ments of de-light that were Too beau-ti-ful . . . to



bring, That can, that can no com-fort bring; With
 last, That were too beau-ti-ful to last; With



those ex-cit-ing scenes will blend, O'er pleasure's path-way thrown; But
 long-de-part-ed years ex-tend Its vi-sions with them flown; For



mem-ry is the on-ly friend That grief can call its own, That



grief can call its own, . . . That grief can call its own.

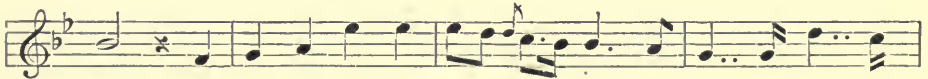
THEN YOU'LL REMEMBER ME.

MICHAEL WILLIAM BALFE (1808-1870).

Andante cantabile.



1. When oth - er lips and oth - er hearts Their tales of love shall
2. When cold - ness or de - ceit shall slight The beau - ty now they



tell, In language whose ex - cess im - parts The pow'r they feel so
prize, And deem it but a fad - ed light Which beams within your



well, There may, per - haps, in such a scene Some rec - ol - lec - tion
eyes; When hol - low hearts shall wear a mask 'Twill break your own to



be, Of days that have as hap - py been, And you'll re - mem - ber
see; In such a mo - ment I but ask That you'll re - mem - ber



me, . . And you'll re - mem - ber, you'll re - mem - ber me.
me, . . That you'll re - mem - ber, you'll re - mem - ber me.

Andante cantabile, somewhat slowly, and in melodious, flowing style.

THE LAST ROSE OF SUMMER.

THOMAS MOORE.

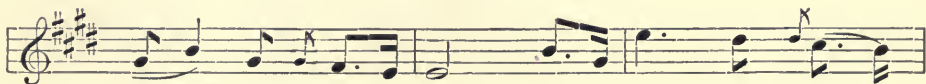
IRISH MELODY.



1. 'Tis the last rose of sum - mer, Left bloom - ing a -
 2. I'll not leave thee, thou lone one, To pine on the
 3. So soon may I fol - low, When friend-ships de -



lone; All her love - ly com - pan - ions Are
 stem; Since the love - ly are sleep - ing, Go,
 cay, 'And from love's shin - ing cir - cle The



fad - ed and gone; No flow - er of her
 sleep thou with them; Thus kind - ly I . . .
 gems drop a - way; When true hearts lie . . .



kin - dred, No rose - bud is nigh . . . To re -
 scat - ter Thy leaves o'er the bed . . . Where thy
 with - ered, And fond ones are flown, . . . Oh, who



flect back her blush - es, Or give . . . sigh for sigh.
 mates of the gar - den Lie scent - less and dead.
 would . . . in - hab - it This bleak . . . world a - lone!

PATRIOTIC AND DEVOTIONAL SONGS.

AMERICA.

S. F. SMITH.

HENRY CAREY (?).



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's



Pil-grim's pride! From ev - 'ry moun-tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

BLESSED ARE THE MERCIFUL.

MATTHEW, v: 7.

Bless - ed are the mer - ci - ful for they shall ob - tain

Bless - ed are the mer - ci - ful for they shall ob - tain

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves.

mer - cy. Bless - ed are the mer - ci - ful for they shall obtain mer - cy.

mer - cy. Bless - ed are the mer - ci - ful for they shall obtain mer - cy.

The second system of the musical score continues the piece. It features two vocal staves and a piano accompaniment, maintaining the same musical notation as the first system. The lyrics are repeated with a slight variation in the first line.

ONWARD, CHRISTIAN SOLDIERS.

Rev. S. BARING-GOULD.

Sir ARTHUR S. SULLIVAN.

1. Onward, Christian sol - diers, Marching as to war, With the cross of Je - sus
 2. At the sign of tri - umph Satan's host doth flee; On, then, Christian soldiers,
 3. Like a might-y ar - my Moves the Church of God; Brothers, we are treading

Go - ing on be - fore! Christ the roy-al Mas - ter Leads a-against the foe;
 On to vic - to - ry! Hell's founda-tions quiv - er At the shout of praise;
 Where the saints have trod; We are not di - vid - ed, All one Bod - y we,

CHORUS.

Forward in - to bat - tle, See, His banners go. Onward, Christian sol - diers,
 Brothers, lift your voi - ces, Loud your anthems raise!
 One in hope and doc - trine, One in char-i - ty.

Marching as to war, With the cross of Je - sus Go - ing on be - fore!

HAIL, COLUMBIA!

JOSEPH HOPKINSON.

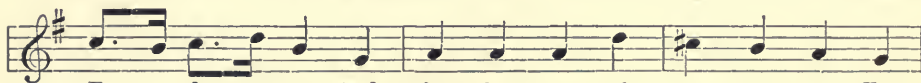
Prof. PHYLA.



1. Hail, Co-lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
3. Sound, sound the trump of fame, Let Wash - ing -
4. Be - hold the chief, who now com - mands, Once more to serve his



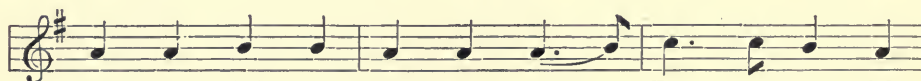
heav'n-born band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore; Let no rude foe with im - pious hand, Let no rude foe with
ton's great name Ring thro' the world with loud applause! Ring thro' the world with
coun - try stands; The rock on which the storm will beat! The rock on which the



Free - dom's cause, And, when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
loud ap - plause! Let ev - 'ry clime, to Free - dom dear,
storm will beat! But armed in vir - tue, firm and true, His



joyed the peace your val - or won. Let in - de - pend - ence be our boast,
toil and blood the well - earn'd prize. While of - f'ring peace, sincere and just, In
Lis - ten with a joy - ful ear; With e - qual skill, with steady power, He
hopes are fixed on heav'n and you. When hope was sink - ing in dis - may, When

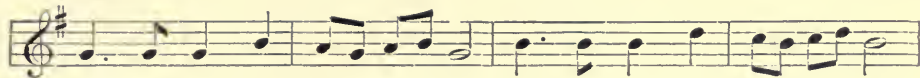


Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
gov - erns in the fear - ful hour Of hor - rid war, or
gloom ob - scured Co - lum - bia's day, His stead - y mind, from

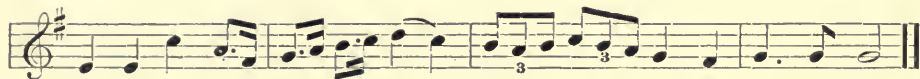


for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bond - age fail.
guides with ease The hap - pier time of hon - est peace.
chan - ges free, Re - solved on death or lib - er - ty.

CHORUS.



Firm, u - nit - ed let us be, Ral - ly - ing round our lib - er - ty!



As a band of broth - ers joined, Peace and safe - ty we shall find.

FLAG OF THE FREE.

RICHARD WAGNER.



1. Flag of the free, fair - est to see! Borne thro' the
2. Flag of the brave, long may it wave, Cho - sen of



strife and the thun - der of war; Ban - ner made bright
God while His might we a - dore; In Lib - er - ty's van,
D.S. While thro' the sky



with star - ry light, Float ev - er proud - ly from moun - tain to shore.
man - hood of man, Sym - bol of right thro' the years pass - ing o'er.
loud rings the cry, Un - ion and Lib - er - ty! one ev - er - more!



Em - blem of Free - dom, hope to the slave,
Pride of our coun - try, hon - ored a - far,

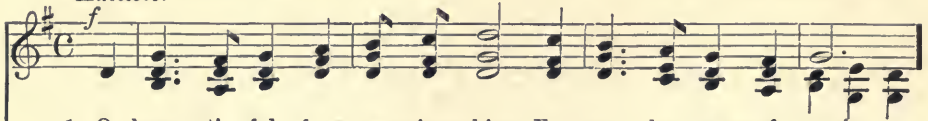


Spread thy fair folds but to shield and to save,
Scat - ter the cloud that would dark - en a star,

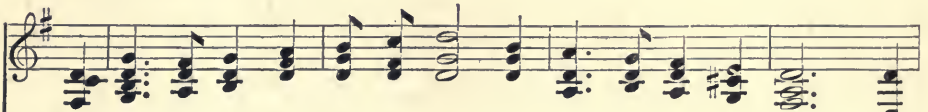
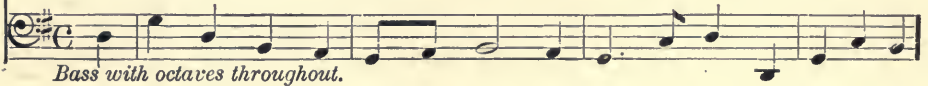
AMERICA THE BEAUTIFUL.

KATHARINE LEE BATES.
Maestoso.

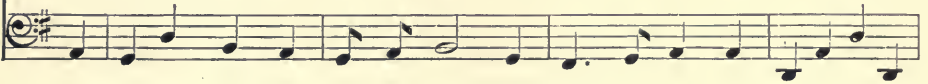
WILL C. MACFARLANE.



1. O beau - ti - ful for spa - ei - ous skies, For am - ber waves of grain,
2. O beau - ti - ful for pil - grim feet, Whose stern, im - pas - sion'd stress
3. O beau - ti - ful for he - roes proved, In lib - er - at - ing strife,
4. O beau - ti - ful for pa - triot dream That sees be - yond the years



For pur - ple moun - tain ma - jes - ties A - bove the fruit - ed plain! A -
 A thor - ough - fare for free - dom beat A - cross the wil - der - ness! A -
 Who more than self their coun - try loved, And mer - ey more than life! A -
 Thine al - a - bas - ter eit - ies gleam Un - dimm'd by hu - man tears! A -



mer - i - ca! A - mer - i - ca! God shed His graee on thee, And
 mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw, Con -
 mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till
 mer - i - ca! A - mer - i - ca! God shed His graee on thee, And



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Har. Third Reader.

crown thy good with broth - er - hood, From sea to shin - ing sea!
 firm thy soul in self - con - trol, Thy lib - er - ty in law!
 all suc - cess be no - ble - ness, And ev - 'ry gain di - vine!
 crown thy good with broth - er - hood, From sea to shin - ing sea!

REFRAIN. *Molto maestoso.* *ritard.*

A - mer - i - ca! A - mer - i - ca! God shed His grace on thee!

HEAVENLY FATHER, SOVEREIGN LORD.

SONGS FOR THE SANCTUARY.

FELIX MENDELSSOHN.

1. Heav'n - ly Fa - ther, sov'reign Lord, Be Thy glo - rious name a - dored!
2. Though un - wor - thy, Lord, Thine ear Deign our hum - ble songs to hear;
3. While on earth or - dained to stay, Guide our foot - steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;

Lord, Thy mer - cies nev - er fail; Hail, ee - les - tial good - ness, hail.
 Pur - er praise we hope to bring When a - round Thy throne we sing.
 Till we come to dwell with Thee, Till we all Thy glo - ry see.
 There, in joy - ful songs of praise, Our tri - um - phant voi - ces raise.

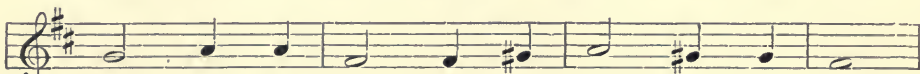
GOD EVER GLORIOUS.

S. F. SMITH.

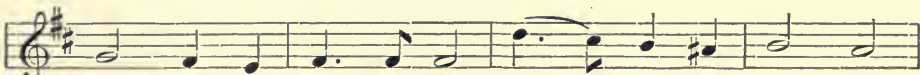
ALEXIS T. LWOFF.



1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,



Wav - ing the ban - ner of Peace o'er the land;
 O - ver each moun - tain, rock, riv - er, and shore;



Thine is the vic - to - ry, Thine the sal - va - tion,
 Sing Hal - le - lu - jah! Shout in ho - san - nas!



Strong to de - liv - er . . . Own we Thy hand.
 God keep our coun - try . . . Free ev - er - more.

THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

Dr. SAMUEL ARNOLD.



1. Oh! say, can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the
 3. And where is that band who so vaunt - ing - ly swore, 'Mid the
 4. Oh! thus be it ev - er when free - men shall stand Be -



proud - ly we hailed at the twilight's last gleam - ing? Whose stripes and bright
 foe's haughty host in dread si - lence re - pos - es, What's that which the
 hav - oc of war and the bat - tle's con - fu - sion, A home and a
 tween their lov'd home and the war's des - o - la - tion, Blest with vic - t'ry and



stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
coun - try they'd leave us no more? Their blood has washed out their foul
peace, may the Heav'n-reseued land Praise the Pow'r that hath made and pre-



gal - lant - ly stream - ing. And the rock - ets' red glare, the bombs
ceals, half dis - clos - es? Now it catch - es the gleam of the
foot - steps' pol - lu - tion. No ref - uge could save . . the
served us a na - tion. Then con - quer we must, when our

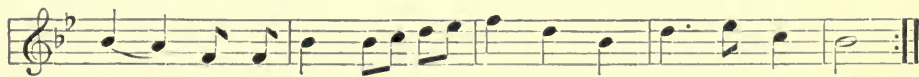


burst - ing in air, Gave proof thro' the night that our flag was still there.
morning's first beam, In full glo - ry re - fleet - ed, now shines in the stream.
hire - ling and slave From the ter - ror of flight or the gloom of the grave.
cause it is just, And this be our mot - to, "In God is 'our trust."

CHORUS.



O . . say, does that star - span - gled ban - ner yet
'Tis the star - span - gled ban - ner, oh long may it
And the star - span - gled ban - ner in tri - umph shall
And the star - span - gled ban - ner in tri - umph shall



wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

COME, THOU ALMIGHTY KING.

CHARLES WESLEY.

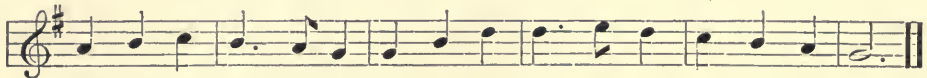
FELICE GIARDINI.



1. Come, Thou al - mighty - y King, Help us Thy
 2. Come, Thou in - car - nate Word, Gird on Thy



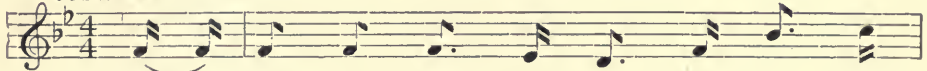
name to sing, Help us to praise. Fa - ther all glo - ri - ous,
 might - y sword, Our prayer at - tend. Come and thy peo - ple bless,



O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.
 And give Thy word suc - cess; Spir - it of ho - li - ness, On us de - scend.

BATTLE HYMN OF THE REPUBLIC.

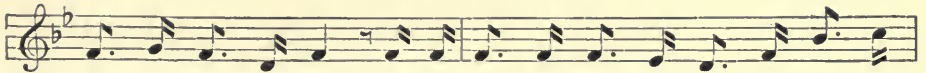
JULIA WARD HOWE.



1. Mine . eyes have seen the glo - ry of the
 2. I have seen Him in the watch - fires of a
 3. I have read a fier - y gos - pel writ in
 4. He has sound - ed forth the trump - et that shall
 5. In the beau - ty of the lil - ies Christ was



com - ing of the Lord; He is tramp - ling out the vint - age where the
 hun - dred cir - cling camps; They have build - ed Him an al - tar in the
 burnished rows of steel: "As ye deal with My con - tem - ners, so with
 nev - er call re - treat; He is sift - ing out the hearts of men be -
 born a - cross the sea, With a glo - ry in His bos - om that trans -



grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
 even - ing dews and damps; I can read His right - eous sen - tence by the
 you My grace shall deal:” Let the He - ro born of wom - an crush the
 fore His judg - ment seat: Oh, be swift, my soul, to an - swer Him! be
 fig - ures you and me; As He died to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.
 dim and flar - ing lamps: His day is march - ing on.
 ser - pent with his heel, Since God is march - ing on.
 ju - bi - lant, my feet! Our God is march - ing on.
 die to make men free, While God is march - ing on.

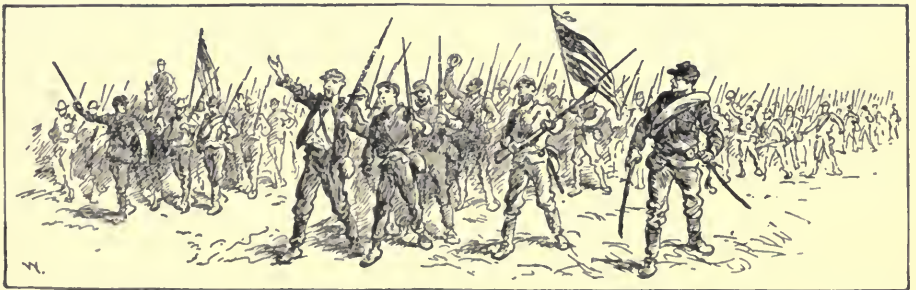
CHORUS.



Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.



O PARADISE.

FREDERICK W. FABER.

JOSEPH BARNEY.



1. O Par - a - dise! O Par - a - dise! Who doth not crave for
 2. O Par - a - dise! O Par - a - dise! The world is grow - ing
 3. O Par - a - dise! O Par - a - dise! Where - fore doth death de -
 4. O Par - a - dise! O Par - a - dise! I want to sin no



rest? Who would not seek the hap - py land, Where they that loved are
 old; Who would not be at rest and free, Where love is nev - er
 lay? Bright death, that is the wel - come dawn Of our e - ter - nal
 more; I want to be as pure on earth As on thy spot - less



blest? Where loy - al hearts, and true, Stand ev - er in the
 cold? Where loy - al hearts, and true, Stand ev - er in the
 day. Where loy - al hearts, and true, Stand ev - er in the
 shore. Where loy - al hearts, and true, Stand ev - er in the

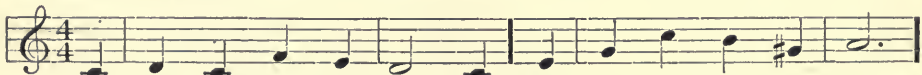


light, All rap - ture thro' and thro', In God's most ho - ly sight. A - MEN.

JERUSALEM THE GOLDEN.

BERNARD OF CLUNY.

ALEXANDER EWING.



1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest:
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,
 3. There is the throne of Da - vid, And there, from care re - leased,



Be - neath thy con - tem - pla - tion, Sink heart and voice op - pressed.
 And bright with many an an - gel And all the mar - tyr throng.
 The song of them that tri - umph, The shout of them that feast.



I know not, oh, I know not, What joys a - wait me there;
 The Prince is ev - er in them, The day - light is se - rene;
 And they who with their Lead - er Have con - quered in the fight,



What ra - dian - ey of glo - ry, What light be - yond com - pare.
 The pas - tures of the bless - ed Are decked in glo - rious sheen.
 For - ev - er and for - ev - er Are clad in robes of white.

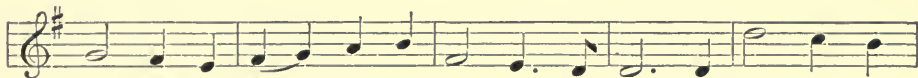
PORTUGUESE HYMN.

JAMES MONTGOMERY.

J. READING.



1. The Lord is my shep - herd, no want shall I know; I
 2. Let good - ness and mer - ey, my boun - ti - ful God, Still



feed in green pas - tures; safe fold - ed I rest; He lead - eth my
 fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa - ters flow, . . Re - stores me when wand'ring, re -
 path which my fore - fa - thers trod, . . Thro' the land of their so - journ, Thy

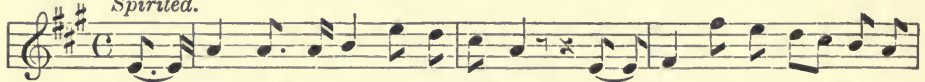


deems when op - press'd, Re - stores me when wand'ring, redeems when oppressed.
 king dom of love, Thro' the land of their so - journ, Thy kingdom of love.

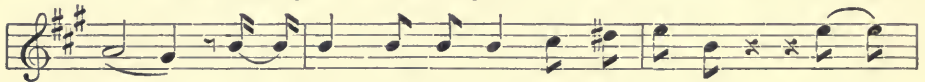
COLUMBIA, THE GEM OF THE OCEAN.

D. T. SHAW.

D. T. SHAW.

Spirited.

1. Oh! Co-lum-bia, the gem of the o - cean, The home of the brave and the
2. When war wing'd its wide des-o - la - tion, And threaten'd the land to de -
3. The star-span-gled ban-ner bring hith-er, O'er Co-lum-bia's true sons let it



free, The shrine of each pa - triot's de - vo - tion, A . .
 form; The ark then of free-dom's foun - da - tion, Co -
 wave; May the wreaths they have won nev - er with - er, Nor its



world of - fers hom - age to thee. Thy man - dates make he - roes as -
 lum - bia, rode safe thro' the storm; With gar - lands of vic - t'ry a -
 stars cease to shine on the brave. May the serv - ice u - nit - ed ne'er



sem - ble, When Lib - er - ty's form stands in view; Thy
 round her, When so proud - ly she bore her brave crew; With her
 sev - er, But hold to their col - ors so true; The



ban - ners make tyr - an - ny tremble, When borne by the red, white, and blue, When
 flag proud - ly float - ing be - fore her, The boast of the red, white, and blue, The
 ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue, Three



borne by the red, white, and blue, When borne by the red, white, and blue; Thy
 boast of the red, white, and blue, The boast of the red, white, and blue; With her
 cheers for the red, white, and blue, Three cheers for the red, white, and blue; The



ban - ners make tyr - an - ny tremble, When borne by the red, white, and blue.
 flag proud - ly float - ing be - fore her, The boast of the red, white, and blue.
 ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue.

MARCH OF THE MEN OF HARLECH.

WILLIAM DUTHIE.

WELSH NATIONAL SONG.



1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Roek-y steeps and pass-es nar-row Flash with spear and flight of ar-row;



Wave on wave that sur-ging fol-low Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!



'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horse-man o-ver, Let the earth dead foe-men cov-er!



Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!



Loose the folds a-sun-der, Flag we con-quer un-der! The plae-id sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or



bright on high Shall launch its bolts in thun-der! On-ward! 'tis our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech!



coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry?

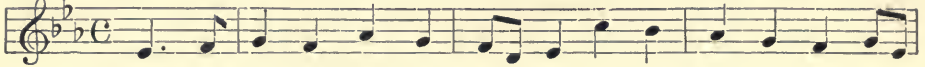


Hon-or's self now proud-ly heads us! Free-dom! God, and Right!
Strike for home, for life, for glo-ry! Free-dom! God, and Right!

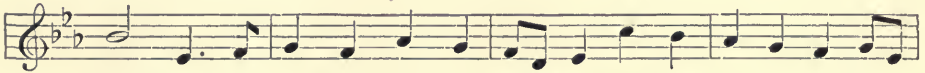
PRAISE THE LORD.

Bishop RICHARD MANT.

JOSEPH HAYDN.



1. Praise the Lord! ye heav'n's, a - dore Him, Praise Him, an-gels in the
 2. Praise the Lord, for He is glo - rious; Nev-er shall His prom-ise



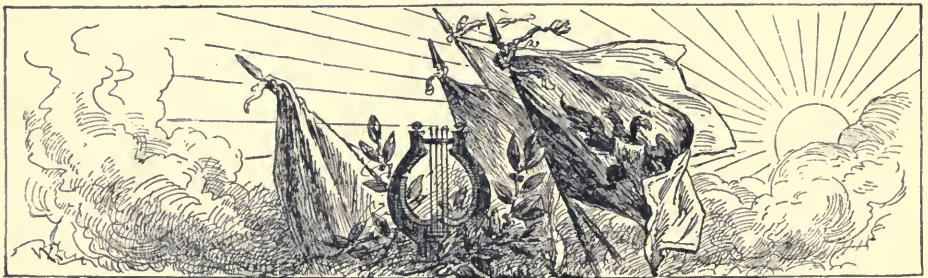
height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
 fail; God hath made His saints vic - to - rious, Sin and death shall not pre-



light! Praise the Lord, for He hath spo-ken; Worlds his mighty voice o-beyed.
 vail. Praise the God of our sal - va - tion, Hosts on high, His pow'r pro-claim;



Laws which nev - er shall be bro - ken, For their guid - ance He hath made.
 Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.



HOLY NIGHT.

MICHAEL HAYDN.

pp

1. Si - lent night, Ho - ly night, All is calm, all is bright
 2. Si - lent night, Ho - ly night, Shep - herds quake at the sight,
 3. Si - lent night, Ho - ly night, Son of God, love's pure light

Round you Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and mild,
 Glo - ries stream from Heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;
 Radiant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,

Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
 Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!
 Je - sus, Lord, at Thy birth! Je - sus, Lord, at Thy birth!

GUIDE ME, O THOU GREAT JEHOVAH!

Rev. W. WILLIAMS.

F. HÉROLD.

1. Guide me, O Thou great Je - ho - vah! Pil - grim
 2. O - pen now the crys - tal foun - tain, Whence the
 3. When I tread the verge of Jor - dan, Bid my

through this bar - ren land; I am weak, but Thou art might - y,
 heal - ing stream doth flow; Let the fier - y, cloud - y pil - lar
 anx - ious fears sub - side; Death of deaths, and all de - struction!

Hold me with Thy pow'r - ful hand. Bread of Heav - en,
 Lead me all my jour - ney through. Strong De - liv - 'rer,
 Land me safe on Ca - naan's side. Songs of prais - es,

Bread of Heav - en, Feed me till I want no more.
 Strong De - liv - 'rer, Be Thou still my strength and shield.
 Songs of prais - es, I will ev - er give to Thee.

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